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Lessons in English



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LESSONS IN ENGLISH

BASED UPON

PRINCIPLES OF LITERARY INTERPRETATION

A MANUAL FOR TEACHERS OF ALL
GRADES, WITH LESSONS FOR PUPILS
OF THE FIRST AND SECOND GRADES

BY

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INTRODUCTORY NOTE

THE accompanying work was prepared by Superintendent Skinner and his coadjutor two years ago, and would have been issued earlier but for the untimely death of the former of these persons. Mr. Skinner was a gifted and progressive educator, and had proved himself signally successful in reaching young minds with subjects and instruction generally considered far beyond their years. He demonstrated that nature work with the microscope was practicable for pupils in the earliest grades. He introduced new and successful features into almost every primary and grammar year. His latest success was won in adapting to the first years of primary work modes and tasks in literary interpretation which are used in secondary and higher instruction.

This manual is largely a compendium of results obtained by Miss Burgert, under the supervision of Mr. Skinner, in administering the instruction called for in the attempt last named. The success of the experiment was so immediate and remarkable that the teachers of Nebraska and other states were anxious to have the material and method cast in a form practicable for use in their own schools. Mr. Skinner responded to this demand by editing and compiling the most suggestive material from the classroom into this

manual. It was projected to serve as an introductory or method book to a series of school readers, upon a new and comprehensive plan, that should supply all needs in English work from the first primary through the last of the grammar grades. The present volume was laid aside till the other books should be at least sketched out, but in this interim its author was stricken with fever from which he did not recover. The work remains, except for palpable errors and oversights corrected, substantially as he left it.

This book is intended to put into elementary application principles of literary study that have been used in the University of Nebraska since 1890. It is the earliest attempt to make those principles and methods available for the quickening and ennobling of young minds. Its paramount object is the education of the feelings; of taste before the intellect, instead of the intellect before taste. I am glad, by the present word, to introduce this handbook of my valued friend and pupil, and to certify to the correctness of the adaptations undertaken in it, having confidence that, with ordinary diligence and faith in the teacher, it will do its work.

L. A. SHERMAN.

THE UNIVERSITY OF NEBRASKA.

PREFACE

IN its method of presentation this manual is intended for teachers of all grades. The lessons and selections are especially adapted to pupils of the first two grades, although they can be used to great advantage with other classes that have not had the work. Every lesson and every selection have been tested with pupils of the first grade.

The poems used in the exercises are mainly such as refer to nature. The aim has been to select subjects that lie palpably within the child's experiences and interest. Poems of fancy and intellectual gems have not been included, because they are less effective in first interpretative studies, and because they do not need so much attention in early years. The stories have been condensed into "effect" elements as much as possible, in order to give the children a chance to think for themselves. They contain many "character hints" because of the literary as well as the moral value of such materials.

The presentations of the several principles have been made in the form of accurate reports of recitations as conducted in a school of first-grade pupils. Hence the reader may judge from original exhibits or "sources." By this means also, many details of presentation have been included which could not have been set forth in any other way. The reported recitations should be studied closely, since, like all original sources, they

offer much by way of suggestion. It will be noticed that the plan of work has the following especial features:—

1. Literary interpretation is made the basis for acquiring language.
2. The pupil is employed upon matters that lie within his experience and that are adapted to arouse his interest. Questions like "What does this call to your mind?" make the subject his own.
3. The pupil is made to appreciate the emotion-content, as well as the idea-content, of words, of phrases, and of the other and larger elements of expression.

The method is an adaptation of the interpretative system of studying literature, originated by Dr. L. A. Sherman, of the University of Nebraska, to whom the authors are indebted for principles and ideas and for advice and inspiration. The adaptation of college methods, which is here presented, is the outcome of several years' experiment and study, and has been variously tested, in many schools of the country, with gratifying success.

The selections, *The Violet* and *Snowflakes*, by Lucy Larcom; *November, A Fable of Cloudland*, and *The Story of a Blackbird*, by Alice Cary; portions of *Don't Give Up*, by Phoebe Cary; and *We Thank Thee*, by Ralph Waldo Emerson, are used by arrangement with and permission of Houghton, Mifflin and Company, the authorized publishers of the writings of these authors. Acknowledgments for the use of selections printed by permission of other publishers accompany the selections.

W. H. SKINNER,
CELIA M. BURGERT.

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SUGGESTIONS TO THE TEACHER

1. READ the theory of each subject and study the illustrative lessons, then go back and read the discussion more carefully. The illustrative lessons are the actual exercises as given in primary classes under average conditions. In a few cases illustrations have been presented that were not reports of class recitations, but these are specified clearly and are very brief. Hence the teacher may rest assured that she is seeing work that has actually been done.

2. Observe the emphasis placed upon oral composition. In all the lower grades this should have precedence. In the latter half of the first year some written work may be given. From that time on, the written work should be gradually increased and broadened. The most of our language "composition" in life is oral, not written.

3. Do not begin the study of emotional words and phrases until the pupils have done considerable work in "hints." In the first grade, half a year should be given to work in "hints" before taking up the emotional words.

4. Note what is said about holding pupils to correct logic in "effect" work, especially when they select or prepare "effects" for the teacher to interpret.

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5. Sometimes there may be doubt about the interpretation to be made of a given character "effect" or "hint." In such cases let the pupils give the several possible interpretations, or wait for something further before attempting the interpretation.

6. Remember that we interpret in the light of our experiences. All minds are not provided with the same experiences, and for that reason different pupils will not interpret precisely alike. Be sure to make proper allowance for that fact.

7. These studies are intended to help the teacher, but not to make her dependent. Supplementary original examples and exercises should be provided or substituted, as often as possible, for the work here given.

PART I

PRINCIPLES OF INTERPRETATION

CHAPTER I

EFFECTS OR HINTS

I

THE most important part of reading is the getting of the author's thought and feeling. To do this it is necessary to study what are called "Effects." The best writers do not give us both the cause and the effect. They give the effect only, and expect us to interpret the cause by inference. Therefore it becomes necessary to teach the child to interpret effects, and to develop his power of inference.

In lower grades we call effects "hints."

Of these effects we may make three divisions, *viz.*: Effects of Incident, of Mood, and of Character.

(a) An Effect of Incident tells that something has happened, may happen, or will happen; or it may be that some state or condition is set forth.

For example, — I see a man leaning on his rake while he holds his hat and wipes his forehead. This tells the time of the year; also that the man is both warm and tired.

On the street car I see a man with a little toy carpet sweeper.

What does that tell? What tells it?

(b) An Effect of Mood tells us the mood or feeling of a person, or perhaps of some intelligence below the human.

A little girl, while playing on the sidewalk, sees a large dog. She screams and runs to the gate.

What do her scream and running tell you? She is frightened. What has caused the child at some time to fear a dog?

A mother with white face and clasped hands kneels by the bedside of her moaning child.

What is the mood of the mother? What tells it?

(c) An Effect of Character tells some trait of character, or, it may be, the whole character.

For example,—You hear one child say to another, "I don't like you because your clothes are all patched." Are you not able to read that child's character from her one sentence?

Sitting opposite me in the car, I saw an aged gentleman. He wore on his vest, over his heart, a gold pin with a black enamel border, on which was engraved the word, *Myra*.

I saw him only once, but that pin told me of his constancy, and of the pride he took in that constancy.

That "effect" showed those traits of character as plainly as long years of acquaintance could have done.

This division of "effects" is all that need be given in the lower grades. In fact, the important thing is not the classification of "effects," but the interpretation of them. This fact the teacher should keep scrupulously in mind from beginning to end. But in order to do the

best work, the teacher should know something more than the simple divisions set forth above. Hence we give a more complete outline.

OUTLINE OF EFFECTS

1. Effects of Kind.

Of Incident.

Direct Effects.

Of Mood.

Second-hand.

Of Character.

Negative.

2. Effects of Degree.

(Subdivisions the same as under Kind.)

It is well also to subdivide incident effects into the following classes :—

1. Those that tell time.
2. Those that tell place.
3. Those that tell what happened.
4. Those that tell some state or condition concerning a person or a thing.

You will notice that sometimes there will be an overlapping of effects. Any effect is to a certain extent an incident effect. In cases of overlapping, take the more important characteristic as the naming characteristic. Remember that the important thing is the *interpretation* of the effect and not the classification of it.

In the lesson, *The Lost Purse*, p. 17 below, we have Effects of Kind of Incident, of Kind of Mood, and of Kind of Character; also, of Degree of Mood, and Degree of Character.

Effects of kind of incident reveal to us nothing more

than some particular happening, or the specific state or condition of some object of interest to us. In the first sentence of the lesson referred to, the incident effect of kind makes us know, by imaginative inference, that the purse has slipped from the hand of a person carrying it, and that this person was a lady. Were the writer of the lesson intending to present an incident of importance enough to rank as one of degree, he would make the thing found to have been a jewel case, or something that no one could have dropped inadvertently. We should understand then, that there had been an accident, or that the lady had swooned, and that in the excitement of carrying her home, or putting her in a carriage, the object that had fallen from her hands had not been noticed. It will be observed, from this, that an effect of degree includes the kind as well.

The difference between kind and degree of mood is well illustrated, in one instance, by the children's answers. The child who gave, "He wanted it pretty bad," interpreted it almost as an effect of kind of mood. Those who gave that the boy's wanting the purse so badly made his eyes grow round and bright, interpreted it as a degree effect to the fullest extent; and this is the better interpretation.

The degree of character is well exhibited in the second-hand effect found in the words, "I must give it back, for Nellie will say it is the lady's." What strength of character she must have possessed to have influenced him in this way!

In *A Doctor of the Old School*, the author sets forth the degree of Doctor MacLure's unselfishness by means of the following:—

"Weel, doctor, what am a' awin' ye for the wife and bairn? Ye'll need three notes [three pounds] for that nicht ye stayed in the hoose an' a' the veesits."

"Havers," MacLure would answer, "prices are low, a'm hearing; gie's thirty shillings."

"No, a'll no; or the wife 'ill tak ma ears off," and it was settled for *two pounds*.

The effects we obtain of a person who is talking or acting before us, or is so represented, are *direct* effects; but the inferences we draw from him concerning another, or third person, are *second-hand* effects.

For example, all the effects concerning Joe are direct, because we read them from him himself. Those about Nellie we get from him; hence they are second-hand.

We find an excellent illustration of these in Brown-ing's *My Last Duchess*. The duke reveals the duchess by second-hand effects. He says:—

"She liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favor at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace—all and each
Would draw from her alike the approving speech
Or blush, at least. She thanked men,—good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years'-old name
With anybody's gift."

The little girl who said, at the end of the lesson on *The Lost Purse*, "I think more of him now than when he picked up the purse," does think more of him now, and not only because he has given the purse back, but because she thought so ill of him at first.

Shakespeare, in the first scene of *Othello*, makes us think only of the "thick lips," "the extravagant and wheeling stranger of here and everywhere," and the "charms" that he may have used. But later on, when Othello steps forth and controls a crowd of excited people by the lifting of a hand, and we hear his explanation, with Desdemona's, of how their marriage came about, we forget the black Moor, and our imagination carries us just as far to the other extreme. That is just what Shakespeare meant to do, and what he was compelled to do, in order to keep our sympathies with Othello in the later scenes of the tragedy. Those of us who have been prejudiced against a person before acquaintance with him, and have afterward found that our prejudices were wrong, have experienced this swinging of our feelings to the opposite extreme and to the full extent of our previous prejudice. It is human nature, and great writers know how to play upon this phase of human nature. An effect employed to do this particular service is called a *negative effect*. It negatives or contradicts the real character or incident or mood.

The matter and the method of the work in effects are sufficiently set forth in the illustrative lessons, and in the studies which are given in the following pages. But it will be well to speak particularly of one or two points which need to be emphasized to the teacher.

First, require the pupils to be logical, or, if they are illogical, lead them to see that they are so. For example, if a child gives only a part of an effect for you to interpret, be sure that you interpret it just so far as he has given you sufficient data, and *no further*. See p. 13, in Part II. of this chapter.

Again, there may be a tendency in the case of certain pupils to see the worst side of human life, and to bring in habitually those effects that declare evil character. By cautious suggestion get these pupils to see effects from the better side of human nature. There are folk who "travel all the way from Dan to Beersheba, and say it is all barren." These same people are apt to interpret given effects as symptomatic of evil if they can, or, at least, if there is any doubt. Teach pupils, in case of doubt, to give the more charitable interpretation. Impress the common-law principle that a man is innocent until he is proved guilty. In this work will be found a good field for teaching *logic* and *charity*, as well as the *judicial habit of mind*.

Finally, why do writers use effects? For two reasons. If the cause is obvious, it is a waste of time and of the reader's mental energy to give the cause. Again, effects arouse the mind of the reader to find the adequate cause for the given effect. This gives pleasure to the imagination. The reader thus enters into a sort of partnership with the author, and becomes, as a consequence, more deeply interested.

The greatest difficulty is to find material to work with. Our Readers, as a rule, have been made for word-learning, and contain lessons poorly adapted to interpretation. But from Sunday-school papers, and from juvenile literature of other kinds, a sufficient supply can be obtained. It is true that many of these must be worked over; statements should be put into the form of effects, the "padding" taken out where too much is told, and the sermonizing cut out. The lesson will be found without preaching. In this working over of material, the teacher

will obtain not only good material for pupils' use, but also most excellent drill in composition for herself.

Below is given a short selection, first, as it was found in the paper, and after that, in the form in which it might be put to use in our interpretative work in reading and language.

A HUNGRY BOY

A ragged boy sat on a doorstep, and began work on a slice of bread. If you had seen him eat, you would have thought him a pretty hungry boy. But he had only started his meal, when a little dog came up, wagged his tail, and crouched beside him. "Wot you want?" said the boy. "This ain't no bone; git." But he did not speak cross, and the dog stayed. "Say, do you want this wuss nor I do?" The dog gave a quick bark, and the boy threw him the rest of the bread. — From *The Olive Leaf*.

Omitting the subject because it tells too much, and rearranging the manner of statement and of presentation, we make it into the following form:—

A ragged boy sat on a doorstep, eating a slice of bread. He took great bites, and kept his mouth so full that he only half chewed the bread. He had only started his meal, when a little dog came up, wagged his tail, and crouched beside him.

"Wot do you want?" said the boy.

The dog looked longingly at the bread and then at the boy, and putting his head on the boy's knee, whined softly.

"This ain't no bone; git."

But he wasn't cross, and the dog stayed.

"Say, do you want this wuss nor I do?" said the boy.

The dog gave a quick bark, and the boy threw him the remainder of the bread.

You may change the dialect, but, if you do, you lose the effects that the dialect proclaims; and they are strong. The children will be all agog to descant upon the boy's lack of opportunities and breeding, and they will correct his grammar without being asked to do so. By comparing the two forms of the lesson as given above, you can see just why certain changes have been made, and also get some idea as to what changes to make in rewriting lessons, and how to make the changes.

II

SOME LESSONS IN THE FIRST GRADE

The first step.

Impress upon children what hints are; not by definitions, but by numerous examples. The following lessons were taken just as they were given to a class. It will be seen that the teacher selected ordinary things which had lately been seen. They were real, they were fresh, they were of the children's environment, and the children were in full sympathy with them.

Teacher. "The other day a little boy came to me, and said, 'Will you please cut my apple in two?' What did that tell me about the boy?"

Pupils. "He was polite." "He wanted to give somebody a piece."

Teacher. "When I cut it, one piece was larger than the other. I watched him when he went out. He gave the larger piece to a little boy outside. What hint did that give me?"

Pupils. "He was good." "He was kind." "He was not selfish."

Teacher. "I saw some girls make a playhouse of leaves out on the playground, and a little boy came along and tore it down. What did that tell me?"

Pupils. "He was a bad boy." "He was not kind." "He was mean."

Teacher. "This morning I saw one girl striking another on the back. She struck her ten times, and then stopped. She counted every stroke. What hint in that?"

Pupils. "It was the other girl's birthday." "She was ten years old."

Teacher. "Yesterday I saw a little boy go up to a large dog, and put his arms about the dog's neck. What did that tell me?"

Pupils. "The boy loved the dog." "The dog loved the boy." "The boy was kind."

Teacher. "When the bell rang at noon, a little boy, instead of falling into line in his order as he came, crowded in ahead of a little girl. What did that tell me?"

Pupils. "He wanted to lead." "He was not polite." "He was selfish."

The second step.

In such manner the teacher had been drilling the pupils for several weeks. She had also been asking them to interpret the effects in the stories she had read to them. To-day she had given them a story, but had not asked them to interpret the effects. But when she called them to the language class, she said, "You may tell me any hints that you saw in the story this morning, and you may also tell what the hint means." The following will illustrate what was wanted and obtained:—

1. "The story said that the mother made the youngest daughter do all the work. She was selfish. She liked the other daughter better."

2. "The story said that the little girl went to the fountain, and a poor old lady came along, and wanted some water to drink. The girl washed out the pitcher, and gave her some. She was neat, for she washed out the pitcher. She was kind, and polite, too."

The third step.

The teacher said, "You may tell me a hint, and let me tell you what it means. You may tell me one which means that something has happened."

Pupil. "It is muddy all over the street."

Teacher. "It has rained."

Pupil. "The clouds are getting thick all over the sky."

Teacher. "A rain is coming."

Pupil. "The green leaves of the cottonwood tree are turning yellow."

Teacher. "The frost has come. Winter is coming."

Then the teacher called out effects of mood by saying, "You may give me a hint that tells me how somebody felt."

Pupil. "A little girl asked her mother to give her something to do."

Teacher. "She was restless, and did not know what to do with herself."

Pupil. "I see a boy leaning over the table with his elbows on the table, and his head on his hands."

Teacher. "He is inattentive in class, and I am afraid he is a little lazy."

The teacher next called for hints that tell the kind of person.

Pupil. "I heard a boy calling a girl naughty names."

Teacher. "He is not kind, not polite, not a gentleman."

Pupil. "I saw two boys striking each other."

Teacher. "They were playing."

Pupil. "Their faces were red, and they had their teeth shut tight together."

Teacher. "They must have been angry, they were probably fighting. I'm afraid they are quarrelsome and naughty boys."

Notice that the teacher purposely interpreted the effect as signifying less than the pupil meant, when she said, "They were playing." The child had not given an effect that was sufficient for the cause he wanted assigned; the teacher saw the faulty statement, and made him see it clearly, too. It was a lesson in precision.

The fourth step.

In this, the teacher requires the pupil to classify the effect before explaining it. The teacher should now keep the following outline in mind :—

- (a) Hints that tell the kind of person.
- (b) Hints that tell the feeling of a person.
- (c) Hints that tell a happening.
 - What happened.
 - Where it happened.
 - When it happened.
- (d) Hints that tell the state or condition of a person or a thing.

This last one the children cannot classify except in a general way. Notice in the following lesson how they put it.

KIND DEEDS

One morning the sun found a little boy sleeping in a pile of brown and yellow leaves by the roadside.

His clothes were ragged and soiled, his little face looked not only dirty, but pale and thin.

A laboring man, carrying a lunch pail, passed on his way to work. He stopped and looked at him, then left half of his lunch in the little ragged cap.

Another man watched the workman until he had passed the corner, and then dropped a quarter in the cap with the lunch.

After a while a little boy carrying a slate came running along. He stopped a moment, and then ran back the way he had come. Soon he returned and laid a pair of shoes beside the cap.

Presently the boy awoke. When he saw the things that had been given him, he put his face in his hands, and big tears trickled through his fingers. — Adapted from *Morning Star*.

“One morning the sun found a little boy sleeping in a pile of brown and yellow leaves by the roadside.”

Teacher. “What does that tell you? Does it tell the kind of a person, or how some one feels, or that something has happened, or where it happened, or when it happened?”

Pupils. "It tells that something has happened." "It tells the time of day and the time of year."

Teacher. "What does it tell has happened?"

Pupils. "The boy stayed there all night." "He made a pile of leaves because they were soft." "He made a warm bed of leaves."

"His clothes were ragged and soiled, his little face looked, not only dirty, but pale and thin."

Teacher. "What does that tell?"

Pupil. "It tells something about some one."

Teacher. "What does it tell about some one?"

Pupils. "He is poor, and is so hungry that his face is pale." "He was so hungry and so weak that he got thin." "He is a little beggar boy, and has no home."

"A laboring man, carrying a lunch pail, passed on his way to work."

Teacher. "Does that tell the kind of a person, how some one feels, or that something has happened, or the condition that somebody is in?"

Pupil. "It tells the last; something about somebody."

Teacher. "What does it tell you about him?"

Pupils. "The man is poor; he has to work to earn money." "He isn't lazy." "He doesn't come home to dinner; it's too far to walk."

"He stopped and looked at him,"

Teacher. "What does that tell?"

Pupil. "That tells how somebody felt?"

Teacher. "How did he feel?"

Pupils. "He just thought that he would like to know what he was doing there so early in the morning." "The man wanted to know what he was lying down there for." "He just stopped to see what was the matter."

"then left half his lunch in the ragged little cap."

Teacher. "What does that tell?"

Pupil. "It tells what kind of a man he was."

Teacher. "What kind of a man was he?"

Pupils. "He was a good man." "He was kind to the little boy."

"Another man watched the workman until he had turned the corner, then he dropped a quarter in the cap with the lunch."

Teacher. "Tell all about that."

Pupils. "That tells the kind of man." "He was good and kind." "He didn't want everybody to know what he did." "He wasn't as poor as the workman."

"After a while a little boy carrying a slate came running along."

Pupils. "It tells something about the boy." "It tells the time that something happened." "The boy was going to school." "It's school time." "He's running because he wants to be there on time." "Maybe he was running because he was chilly."

"He stopped a moment, and then ran back the way he had come."

Teacher. "What does that tell?"

Pupils. "That tells how somebody feels." "He wanted to see what happened to the boy." "He felt sorry for the boy."

Teacher. "What makes you think he felt sorry?"

Pupils. "Because he ran back home." "He went back home to get something or to get his mamma."

"Soon he returned and laid a pair of shoes beside the cap."

Pupils. "That tells the kind of a boy." "He is a good boy." "He is free-hearted." "He saw that the boy was poor, so he brought him the shoes." "He was kind and wanted to make the boy happy."

"Presently the boy awoke."

Pupils. "He is rested now." "He isn't sleepy any more."

"When he saw what had been given him, he put his face in his hands, and big tears trickled through his fingers."



Pose No. 1

Pupils. "How he felt." "He cried because he was happy."
"He was so glad." "Because he was thankful."

Teacher. "What lesson can we learn from this story?"

Pupils. "If we see anybody that needs anything, to help them all we can." "If one helps, others will."

THE PARTY

May Brown had a party. Eight little girls were there. While they were playing there was a rap at the door. Two of the girls went to see who was there. It was a little girl. She had no shoes on, and her dress was torn. But her face was pretty.

"Have you come to the party?" asked Bessie.

"I do not know what a party is," she said. "I came to ask for something to eat." The little girl's name was Mary.

"I'll ask mamma to let her come to my party," said May.

When May's mamma saw the little girl, she said: "I know you are a sweet little girl! I'll give you some shoes and a nice dress, and you may play with the children."

After a little while they had supper.

"Do you like ice cream?" said May to the little girl.

"I don't know," said Mary. When May gave her some, Mary asked, "How shall I eat it?"

May showed her how. They had cake and candy and apples. While they were eating Mary said, "How nice a party is."

When supper was over they played again. When the girls were leaving, Bessie said to Mary, "You shall come to my party, too." "And to mine," said all the girls. — Adapted from *Stickney's First Reader*. [Published by Ginn & Company.]

(Incident.)

Teacher. "What hint in, 'She had no shoes on, and her dress was torn'?"

Pupils. "She was poor and didn't have any shoes to wear." "She didn't have any shoes or any whole dresses, and maybe she didn't have anything to eat." "She is very poor."

(Character.)

Teacher. "What hint in, 'But her face was pretty'?"

Pupils. "She was neat and kept her face clean." "She was a good girl. If she wasn't, she wouldn't look pretty in her face."

(Incident.)

Teacher. "‘I do not know what a party is.’ What does that tell you?"

Pupils. "She had never seen one before." "She had never had enough good clothes to go to a party." "Very poor people don't go to parties."

(Mood.)

Teacher. "What hint in, ‘I came to ask for something to eat’?"

Pupils. "She is hungry." "She has no one to give her something to eat." "She must have been awful hungry to go to a party and ask for something to eat when she was so torn."

(Character.)

Teacher. "What does this hint to you? ‘I'll ask mamma to let her come to my party.’"

Pupils. "May was a good girl." "May Brown was such a nice little girl that she didn't care if she was poor, she'd ask her to her party." "She thought the little girl had no father or mother and she wanted to be kind to her."

(Character.)

Teacher. "What hint in, ‘I know you are a sweet little girl! I'll give you some shoes and a nice dress, and you may play with the children’?"

Pupils. "The mother was kind." "The mother was as good as the little girl." "Because she was pretty in the face she saw she was good." "She was kind, and wanted the little girl to have a good time."

(Degree of Incident.)

Teacher. "What hint in, ‘I don't know’?"

Pupils. "She had never tasted any ice cream." "She was so poor that they had no money to buy ice cream or make it."

(Degree of Incident.)

Teacher. "What does ‘How shall I eat it,’ hint to you?"

Pupils. "She was never taught how to eat ice cream." "She never went to parties, and never saw any ice cream and didn't know how to eat it."

(Mood.)

Teacher. "What hint in, ‘How nice a party is’?"

Pupils. "She likes the candy." "She meant the cake, ice cream,

and everything was good." "She never had any good things like that before." "She'd like to have a party." "She is having a good time."

(Character.)

Teacher. "What hint in 'You shall come to my party, too,' 'and to mine,' said all the girls'?"

Pupils. "Bessie is a kind little girl." "All the girls liked little Mary." "They are all good girls." "Mary was so good everybody liked her even if she was poor." "She acted so nice at May's party that all the little girls liked her so well they wanted her to come to their party."

THE LOST PURSE

A pretty, brown purse was lying upon the sidewalk.

A little hand was ready to reach for it.

A pair of bright eyes were watching it.

They belonged to Joe, the newsboy.

"That is a fine purse," he said. "I'll get it when she's out of sight."

Just then the store door closed behind the lady.

"Now's my chance," said Joe, and he hurriedly picked up the purse.

"My! but you're a daisy, and you're heavy, too," he said. "I'll take you home to Nellie. Now she can have her crutch.

"Her eyes will shine and she will clap her hands when she sees you.

"She will say, 'O Joe, you are so good! Where did you get it?'

"And then what shall I tell her?

"She will be sorry if I tell her where I got it. I must give it back, for Nellie will say it is the lady's."

Joe pushed open the heavy door and walked slowly down in front of the first long counter. He stood close to the lady in brown and said in a low, trembling voice, "This is your purse. I picked it up from the sidewalk."

Teacher. "What hint in, 'A pretty, brown purse was lying upon the sidewalk'?"

Pupils. "Somebody lost it." "A lady had dropped it, because a purse is a lady's pocket-book." "It must have been down town."

Teacher. "What hint in, 'A little hand was ready to reach for it'?"

Pupils. "The little hand wanted to pick it up." "It was a child that wanted it."

Teacher. "What does 'A pair of bright eyes were watching it,' tell you?"

Pupils. "The child wanted it." "The purse was pretty, and the child wanted it." "If they were bright eyes they were blue." "He wants the pocket-book awful bad."

Teacher. "What hint in, 'They belonged to Joe, the newsboy'?"

Pupils. "He's poor." "He carries papers to get money."

Teacher. "What hint in, 'That is a fine purse'?"

Pupils. "He is glad that he has found it." "He wants it awful bad."

Teacher. "'I'll get it when she's out of sight.' What hint?"

Pupils. "He wasn't a good boy." "He's going to wait till the lady won't see him." "He's not honest." "He's a coward, or he would give it to the lady." "He's a bad boy, I think."

Teacher. "Just then the store door closed behind the lady."

Pupils. "She's just gone into the store." "She's going to buy something. Then she will miss her purse."

Teacher. "'Now's my chance,' said Joe, and he hurriedly picked up the purse. What hints?"

Pupils. "He took the pocket-book." "He's bad, 'cause he stole the purse." "He's sneaking, because he waited until no one saw him." "He's wicked." "He hurried because he thought some one else might get it." "He was afraid some one might see him."

Teacher. "What hints in, 'My! but you're a daisy, and you're heavy, too'?"

Pupils. "It must have had money in it, or something else." "He was glad to get it." "It had money in it or it wouldn't have been so heavy." "He thought lots of the pocket-book, and thought it was nice, but he uses slang."

Teacher. "What hint in, 'I'll take you home to Nellie'?"

Pupils. "He's kind to Nellie." "He was generous." "He was thoughtful of Nellie." "He likes his sister."

Teacher. "What does this tell you, 'Now she can have her crutch'?"

Pupils. "Nellie was a cripple." "Nellie is lame, and they are too poor to buy a crutch for her." "He's not selfish." "He's thoughtful of his sister and didn't think about spending the money for himself."

Teacher. "What hint in, 'Her eyes will shine, and she will clap her hands when she sees you'?"

Pupils. "She'll be glad." "She's happy." "Maybe if he had no sister he wouldn't have taken it. He wanted to help her."

Teacher. "What hint in, 'O Joe, you are so good! Where did you get it'?"

Pupils. "She'll be so glad." "She liked Joe." "She wants to know all about it."

Teacher. "What does this tell you, 'She will be sorry if I tell her where I got it'?"

Pupils. "He begins to feel sorry about himself." "He'll be afraid to tell her he stole it." "He has done wrong, and he just thinks about it." "He doesn't want to tell her he stole it, because he thinks it will make her feel bad."

Teacher. "What hints in, 'I must give it back, for Nellie will say it is the lady's'?"

Pupils. "She is a true girl." "She is honest." "She'll be sorry, because she is an honest girl, and she doesn't want him to steal." "He's going to be good." "He's going to be honest because his sister would want him to be." "Nellie is going to make him honest."

Teacher. "What hint in, 'Joe pushed open the heavy door'?"

Pupil. "It's a big store."

Teacher. "What does his walking slowly tell you?"

Pupils. "He's afraid." "He's sad because he has stolen." "He's sorry to give it back after he has taken it. He's ashamed of himself." "He went slowly so he could find her." "He doesn't want to give the purse up." "He didn't know what to say when he got there, and he's walking slow to try to think."

Teacher. "What hint in his standing close to the lady and speaking in a low, trembling voice?"

Pupils. "He's afraid." "He feels cowardish." "He doesn't want other people to hear him." "He's sad." "He was sorry he picked it up." "He's good now." "His sister made him good because she was so good."

CHAPTER II

EMOTIONAL WORDS AND PHRASES

I

HAVE you never caught the odor of wild-grape bloom in spring, and experienced a flash of memory that brought back another time and place, far away, it may be, but full of tender associations? Have you never seen a landscape that recalled another, similar but dearer? And have you not noticed that pictures of landscapes have the same power to reproduce the past, though more faintly? And sometimes you can close your eyes before the picture, and go over those scenes again as you did when a child. There is the path leading from the home across the blue-grass field, where the cattle grazed lazily in the June-time. There are the woods which it skirted, and there the old mountain field through which it ran, and beyond are the deeper woods that covered the mountain nearly to the top. And here, where the path ran up the hill from the little ravine, is the large rock standing close beside it, moss-covered and reft. Here you used to stop and sit, not so much to rest as to see and to feel the landscape which expanded below you. At that slight suggestion the mind has made a great leap through time and space.

"Yon cloud with that long purple cleft
 Brings fresh into my mind
 A day like this, which I have left
 Full thirty years behind."

— WORDSWORTH.

And along with these scenes come the experiences that are associated with them. You feel again the joy of life somewhat as you felt it on that summer day when you fished or strolled along the lazy stream, while the bobolink sang in the tree overhead. Such memories are to the soul what the Indian summer is to the fall.

Words also have the power of recalling experiences, — not so much power as they ought to have, but that is our own fault. Very few people are quite sensitive to the full content of words. Ruskin was. Read his analysis of a selection from Lycidas in his *Sesame and Lilies*. We have been taught and are teaching that the meaning of words is to be found in the dictionary. Only a part of the meaning is to be found there, and not always the most important part. The dictionary gives the idea-content. But there is an emotion-content as well, and this last the dictionary cannot give. The emotion-content is to be found in yourself, and is dependent upon your experiences. Take each of the following words or phrases, and recall some *particular* experience suggested by each. You may have to think several minutes before you settle upon some definite experience. Sometimes a word or phrase will suggest no experience whatever.

<i>silent night</i>	<i>solemn stillness</i>	<i>dewy dawn</i>
<i>lonely</i>	<i>prayer</i>	<i>roar</i>

Now turn to the dictionary, and compare the meanings there given with the meanings these words have for you. In the following extract from Goldsmith's *The Deserted Village* select the words and phrases that have large emotion-content for you : —

“ Sweet was the sound, when oft at evening’s close,
Up yonder hill the village murmur rose ;
There as I passed, with careless steps and slow,
The mingling notes came softened from below ;
The swain responsive as the milkmaid sung ;
The sober herd that lowed to meet their young ;
The noisy geese that gabbled o’er the pool ;
The playful children just let loose from school ;
The watch-dog’s voice that bayed the whispering wind ;
And the loud laugh that spoke the vacant mind ; —
These all in sweet confusion sought the shade,
And filled each pause the nightingale had made.”

Or take these lines from Gray’s *Elegy* : —

“ The curfew tolls the knell of parting day ;
The lowing herd winds slowly o’er the lea ;
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

“ Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds.”

Perhaps no simple lines are richer in emotional words and phrases than Philip Bourke Marston’s *Thy Garden*, a few stanzas of which run as follows : —

“ Pure moonlight in thy garden, sweet, to-night,
Pure moonlight in thy garden, and the breath
Of fragrant roses. O my heart’s delight !
Wed thou with Love, but I will wed with Death !



POSE No. II

"Dawn in thy garden, and the faintest sound,—
Uncertain, tremulous, awaking birds,—
Dawn in thy garden, and from meadows round,
The sudden lowing of expectant herds.

"Light in thy garden, faint and sweet and pure;
Dim noise of birds from every bush and tree;
Rumors of song the stars may not endure;
A rain that falls and ceases suddenly."

Note these especially : *Pure moonlight, garden, breath of fragrant roses, dawn, faintest sound, uncertain, tremulous, awaking birds, meadows, sudden lowing, expectant herds, light, faint, pure, dim noise, dim noise of birds, bush and tree, song, stars, rain, ceases suddenly.*

Keats, Shelley, and Tennyson are notable for their emotional phrases. Select the words and phrases that are full of emotion-content in the following lines from Tennyson's *Enoch Arden*:—

"The mountain wooded to the peak, the lawns
And winding glades high up like ways to Heaven,
The slender coco's drooping crown of plumes,
The lightning flash of insect and of bird,
The luster of the long convolvuluses
That coiled around the stately stems, and ran
Ev'n to the limit of the land, the glows
And glories of the broad belt of the world,
All these he saw."

Observe how he piles phrase on phrase, and produces an ever-increasing picture of beauty, such as : *crown of plumes, drooping crown of plumes ; lightning flash, lightning flash of insect ; coiled, stately stems, coiled around the stately stems.*

It is self-evident that the person who is most sensitive to the emotion-content of words will obtain the most

pleasure from his reading, and, as a rule, the most profit, other things being equal. It is then an obligation that we train the child to think in the images for which words stand, that he may have this sensitiveness for the emotion-content of words. Of course, we do not recall these experiences completely when we are reading. But we do experience a certain vanishing pleasure from the subconscious recalling of these images. For that reason we experience pleasure in the reading of such selections as the preceding. Some one, for the sake of burlesque, and conscious of the pleasure produced by words taken singly, or in even illogical phrases, has written the following amusing lines :—

“The light resounds across the hills,
The crumbling dewdrops fall,
The rippling rock the moonbeam fills,
The starlight spreads its pall.”

A person in hasty reading is conscious here of a certain pleasure of imagination, but may be unconscious at first of the incongruity of the phrasings and the predications.

Besides increasing the child's power in reading, training of this sort will greatly aid him in his language. In the first place, the subject will interest him; and hence his diction will have the quality of individuality that is usually lacking in children's compositions. He has seen and felt this thing that he is telling. He is thoroughly interested, and he is refreshingly natural. In the second place, he learns the power of words and the force of phrasing. Even with small children the use of expressions of emotional value becomes apparent in

a short time. In fact they even go to the extent of overdoing a good thing. Their compositions are likely to become, for a time, somewhat turgid. Here is one from a girl of the fifth grade which exhibits something of that tendency.

WAVE-WASHED SHORE

These words remind me of one day I went to the country. I strayed to a wood by the house; the birds sang sweet melodies in the green canopy overhead, and the sun shone brightly.

On I went till I came to a silvery pool with pearly waves rushing up to kiss its mossy shore.

Here is another, from a boy of the same grade, which shows to better advantage the results of the work upon composition.

WOODLANDS GAY.

These words remind me of one pleasant autumn day. I came to a gentle stream and on its banks were some trees. When I got to the trees, they were murmuring softly and the gentle breeze made the bright yellow leaves come dancing and playing on the ground as though they were chasing each other down the pathway. The sun was shining brightly, and the birds were singing sweet songs, and it made the woods seem so happy that day.

In this work the child should be held to tell *some particular experience*. He will in that case image more perfectly, and as a result will speak with greater force and clearness. Sometimes a word or phrase will not be suggestive to the pupil. It will depend upon his experience. But, in this last case, he may recall something he has heard or read, or some picture he has seen. If so, let him tell about it. The word is emotional in that case, not from experience, but from association with other people or other things. Perhaps the only value of note in such words as, *hath, erst, e'er, steed, thy*, etc.,

over the words we generally use in their stead, arises from our associating them with the Bible or with poetry. Sometimes a word or phrase may be too common to be suggestive. By constant use it has become prosaic.

In the early work it is better to give the study of the words and phrases of the lines, before giving the lines. You will then get the child's experience without any influence of the author, and will in this way give the child a training that will make him more sensitive to emotional words and phrases. Of course this previous study of words and phrases, apart from the context, is not interpretation of the context, but will prepare the child to make a more vivid interpretation of the words when found in the context. It is a special training for the purpose of arousing the power of interpretation.

Other suggestions, both as to matter and method, will be made in the illustrative lessons, and in studies along with the selections given in the pages following.

II

After much and careful work on effects, take up the study of emotional words and phrases. This gives excellent drill in composition, and also increases the power of visualizing or imaging. It is of great importance in reading because it leads the child to see the inner meaning of words, and from such increase of the understanding comes better oral expression.

Such phrases as "softest light," "rippling water," "dusky shadows," and "dancing firelight" appeal to the child's mind, not alone from harmony of sound, but more especially because they recall experiences. Now,

what we aim to do is to train him to recognize and to recall those experiences, and to express them in such a way that we may know the effect of those experiences upon him. To do this he must tell: —

When it happened, as nearly as may be.
Where it happened, as nearly as may be.
What he was doing.
What things made him remember the experience.

The emotional words and phrases of the poem are to be studied before the poem is read to the pupil. There is a decided advantage in so doing. We get his own unmixed experience, and that is what we want.

The lesson given below is the first work of the kind given to the lowest class in the First Primary. The stanza contains good material for work in Types and The Theme.

THE SUNBEAM

If I were a sunbeam,
I know what I'd do;
I would seek white lilies
Rainy woodlands through;
I would steal among them,
Softest light I'd shed,
Until every lily
Raised its drooping head.

The emotional words and phrases: *sunbeam, white lilies, rainy woodlands, softest light, drooping head.*

SOME LESSONS IN THE LOWEST CLASS OF THE FIRST GRADE.

Teacher. "What does 'sunbeam' make you think of?"

Pupil. "Sunbeam makes me think of sunlight."

Teacher. "Do you think of any *one* time when you saw the sunlight?"

Pupil. "In the summer."

Teacher. "What *time* in the summer?"

Pupil. "One afternoon in the summer."

Teacher. "Where were you?"

Pupil. "I was outdoors playing in my little playhouse."

Teacher. "What makes you think of that afternoon?"

Pupil. "Because I saw everything all shiny."

Teacher. "What else do you remember?"

Pupil. "The sky was all blue and white, and the trees had leaves on, and Mabel and me climbed up in the trees."

Teacher. "Now tell me all of it."

Pupil. "One afternoon in the summer I was outdoors playing in my little playhouse, and I saw everything all shiny. The sky was blue and white, and the trees had leaves on, and Mabel and me climbed in the trees."

Note was made of the mistake in "Mabel and *me*." It was not corrected at that time, for it would have been unwise to run the risk of embarrassing the pupil at a time when the prime object was thought and not form. This girl showed too much self-consciousness at the best.

Teacher. "What do you think of when I say 'white lilies'?"

Pupil. "It makes me think of white lilies I saw over to Mr. Hellier's house."

Teacher. "When did you see them, Stella?"

Pupil. "One day last summer."

Teacher. "Where were you when you saw them?"

Pupil. "I was walking up and down on the sidewalk by Mr. Hellier's house, and I saw them growing in the yard."

Teacher. "What makes you remember them?"

Pupil. "They looked so white and pretty."

Teacher. "Now tell me all about it."

Pupil. "'White lilies' makes me think of white lilies I saw one day in the summer time when I was walking up and down on the sidewalk by Mr. Hellier's house, and I saw them growing in the yard. They looked so white and pretty."

A drill lesson is suggested by the pupil's mistake in "over to Mr. Hellier's house." The faulty sentence structure will be corrected incidentally.

EMOTIONAL WORDS AND PHRASES 31

Teacher. "What does 'rainy woodlands' make you think of?"

Pupil. "It makes me think of being out in the woods when it is rainy."

Teacher. "When was it?"

Pupil. "One rainy Saturday afternoon in the summer."

Teacher. "Where were you?"

Pupil. "I was out in the woods with Spencer and Harry."

Teacher. "What were you doing?"

Pupil. "We were picking violets."

Teacher. "What makes you remember it?"

Pupil. "We had more fun than if it was dry. The trees were walnut trees, and so big that we couldn't shake them so we could get all sprinkled with water. We got lots of violets. We were barefooted, and ran up and down the hills and got all wet."

Teacher. "Now tell me all the story."

Pupil. "'Rainy woodlands' makes me think of one rainy Saturday afternoon in summer when I was out in the woods with Harry and Spencer picking violets. We were barefooted, and ran up and down the hills and got all wet. We had more fun than if it was dry. The trees were walnut trees, and so big we couldn't shake them and get all sprinkled."

(On the morning before Christmas the children were not allowed to go into the first grade room when they came in, but were made to assemble in one of the other rooms. In the first room the blinds had been closed, and a Christmas tree had been decorated and lighted. The children then marched into the room, and were greatly surprised. The little boy who gives the next composition was on the programme which was given during the burning of the candles. In his dialogue he had a Christmas pie. This explanation will help to make the composition appreciated. Perry is five years old.)

Teacher. "What do you think of when you hear the words 'softest light'?"

Perry. "It makes me think of the little lights we had here on the Christmas tree."

Teacher. "When was it?"

Perry. "It was early in the morning on Christmas Eve, when we come to school."

Teacher. "Tell me all about it."

Perry. "I was sitting on a stool eating my pie. It was dark in the room all but in front where the little soft lights were on the Christmas tree."

Teacher. "What makes you remember it?"

Perry. "'Cause it wasn't very long to 'member."

Teacher. "What else?"

Perry. "It was pretty." (Then, noticing that I was writing down what he was saying), "That paper will be all covered with writing when I get done, won't it?"

Teacher. "See if you can tell me all of it."

Perry. "'Softest light' makes me think of early in the morning on Christmas Eve when we come into school. I was sitting on a stool eating my Christmas pie. It was dark in the room all but in front where the soft little lights were burning on the Christmas tree. (Now I'll have to stop 'cause the paper is full, won't I?)"

Teacher. "'Drooping head'?"

Pupil. "It makes me think of a flower out in the yard with its head bending way over."

Teacher. "When was it?"

Pupil. "One hot afternoon in the summer."

Teacher. "Where were you?"

Pupil. "I was out in the yard walking around, and I saw the flower wilting and bending way over. It was nearly dying."

Teacher. "What makes you remember it?"

Pupil. "It was a nice day. I was out in the yard. It was a pretty flower, and I felt sorry."

Teacher. "Now tell it all."

Pupil. "'Drooping head' makes me think of one hot afternoon in the summer when I was out in the yard walking around. I saw a flower bending way over. It was a pretty flower, and I felt sorry, for it was dying."

CHAPTER III

THE STUDY OF METAPHOR AND TYPES

I

WHEN one says, "She glided out of the room," what is the mental process of the speaker? What is the type-idea he has in mind when he says "glided"? He has, subconsciously at least, an image of something that has that typical motion. It may be the motion of a serpent, or of a quiet brook. The motion of the woman was so much like the motion of the thing thus called to mind as to be named after the type-element in the latter.

"Thy word is a lamp unto my feet." What did the composer of the psalm have in mind? Just this. In his country vipers were numerous. They came out after dark. They even came into the houses. A lamp was attached to the toe of the sandal, when one had to walk in such places as were especially dangerous at night, for the purpose of disclosing the reptile and alarming it as well. Notice now the power of the metaphor. The lamp was taken as a spiritual type-idea.

We use such borrowed type-elements much more than, at first mention, it is possible to realize. Much of slang, so-called, is nothing more than the extreme use of type-elements.

In the childhood of the races as well as in the childhood of the individual, we find this tendency to employ type-ideas. The ancient picture writing, the North American Indians with the rattlesnake's skin filled with arrows, the imagery of the Book of Job, as in fact of all the Jewish writings, are rich in illustrations of the power of type meanings. The lion and the lamb, the dove and the eagle, the cedars of Lebanon and the willow, the sword and the plowshare, the pruning hook and the spear, the hills around about Jerusalem, each and all are in their type-potency the cloven tongues of fire which every man may understand in his own language.

In the study of metaphor, the method is much the same as in the study of emotional words. But it is not well to push the details of experience forward so much as in the study of emotional words. What we wish to have imaged in the mind is the likeness that made the metaphor possible. Hence it is best to give the metaphor first apart from the context, and require the pupil to call to mind what is the most natural thing suggested by the word. Sometimes there will be a vivid experience connected with the word. In that case let the pupil give the experience. The word will be the richer in meaning for that experience.

We have now reached the point where we can see what a far-reaching literary principle the law of "types" really is. When we were dealing with effects of mood we were seeking the type of feeling expressed. In the study of character effects we were trying to identify the type of character implied. In the metaphor we discover an outward evincement of an inner spiritual type. The types are in our minds, and we try to ex-

STUDY OF METAPHOR AND TYPES 35

press them by some outward symbol. When the outward symbol approaches very close to the inner type, we call one thing by the name of another. That is metaphor. If the likeness is a degree farther removed, we use the simile, and say one thing is like another. Such is the broad application of the principle of type meanings.

II

Below are some lessons on metaphors as worked out in a First Primary grade.

Teacher. "What does 'floating' make you think of?"

Pupils. "A boat floating down the river." "A stick floating down the river." "Leaves floating from the trees." "Butterflies floating in the air." "Leaves floating on the pond."

Teacher. "Where do things really float?"

Pupil. "On the water."

Teacher. "Why say, 'The seeds of the dandelion are floating on the breeze'?"

Pupil. "Because they move along on the air as they would on the water."

Teacher. "What does 'swarmed' make you think of?"

Pupils. "Of a swarm of bees." "It makes me think of a swarm of flies." "It makes me think of a swarm of bees I saw in our apple tree. The tree looked almost black."

Teacher. "Why say, 'The people swarmed about the park'?"

Pupils. "Because there were so many." "They were as thick as bees." "There were as many people as a swarm of bees."

Teacher. "What does 'lonely' make you think of?"

Pupils. "It makes me think of the time when mamma and all my big sisters and brothers went away and I had to stay and take care of the baby. We felt lonesome." "One time my mamma went up town and locked Rita in the house. She was awful lonely." "It makes me think of one day when I went home from school and no one was there. I had to stay by myself until nearly dark. I was so lonely that I cried."

Teacher. "Why speak of a 'lonely flower'? Does it feel lonely?"

Pupils. "It is growing by itself." "It is all alone." "There is no other flower near it."

Teacher. "What does 'veil' make you think of?"

Pupils. "It makes me think of last Sunday when mamma went to church and wore a veil over her face." "Mamma put a veil over baby's face to keep the light out of her eyes." "When I came to school that cold day I wore a veil over my face." "I wear a veil when I go to Sunday-school." "Mamma makes me wear a veil when it's very cold."

Teacher. "You have all thought of a veil as being what?"

Pupil. "Something to put over one's face."

Teacher. "Why say, 'veil of clouds'?"

Pupils. "The clouds are over the sky." "The clouds make a veil over the sky's face." "The clouds cover the blue face of the sky."

Teacher. "Why say, 'veil of night'?"

Pupils. "The dark is the veil." "The darkness covers the sky." "No, the darkness doesn't cover the sky. It covers everything."

III

After the study of certain plants and animals that have been long recognized as evincements, in their degree, of spiritual types, the children were asked this question:—

"Now suppose this flower (or whatever object is being studied) were turned into a person, what kind of a person would it be?" The following answers were given orally by first-grade pupils.

Lily (pure white).

"A baby is like a lily because it is pure and white and good."

Oak Tree.

"The oak tree gives cool shade, nuts for squirrels, and a place for the birds to play and build their nests. A person like the oak tree would be a man, strong and tall. He would be kind, and help weak people."



POSE NO. III

A Mouse.

"A person like a mouse would be a little boy who was very still. He would steal things to eat, and would not be very easy to catch."

The Cow.

"A person like the cow would be kind, gentle, and not selfish."

The following are from second-grade pupils:—

A Wasp.

"If a wasp were changed into a little girl, she would be pretty."

"She would not be nice to play with, because she would always get angry and say cross words."

"She would always think about her clothes, and would not play with children who did not wear nice dresses."

A Rat-Terrier.

"A boy like our rat-terrier would be good."

"He would mind his friends. He would watch the children when his mamma went away."

"He would drive the chickens out of the garden."

"He would love all his friends and want to help them."

"He would have sharp eyes and sharp ears to see and hear everything around him."

Sometimes a less palpable type-element was chosen, as the following:—

A Pleasant Day.

"A pleasant day is like a little girl with a bright face."

"She always gives people kind words."

"She goes to see sick people, and they are glad to see her because she makes them feel better."

"She gives flowers to everybody that loves them."

"She is never selfish."

Of one thing the teacher must be careful. She must not force her pupils to see a spiritual analogy. They may be led into its presence, but should be left alone to see or feel without further assistance. Otherwise, there is cultivation of *cant*.

CHAPTER IV

THE THEME

I

THE most important thing is the Theme. The lesson that a poem or a story teaches is the principal thing to study, whether the lesson be of ultimate truth or of ultimate beauty. It must be remembered, however, that the Theme is made up of smaller units, each of which has its value, and the sum of which make the value of the Theme. This sum total is what we want to obtain in our study of the Theme, and in order to obtain it we must find the value of the lesser meanings.

One of the first things to remember is that the Theme should not be preached into pupils. Lead them to interpret for themselves. Sometimes it will be necessary to cut out some of the preaching of the author himself. For illustration take Jane Taylor's *The Violet*. After describing the appearance and home of the flower in a sympathetic way, and even interpreting its spiritual symbolism, the author adds just what the reader should have been allowed as his right to discern : —

“Then let me to the valley go,
This pretty flower to see,
That I may also learn to grow
In sweet humility.”

In giving the poem in this book, we have omitted that stanza. The pupil must be taught to interpret for him-

self, if the study of literature is to pay for the time spent upon it. Bryant does the same unnecessary interpreting in *To a Waterfowl*. As early as the fourth stanza, he says :—

“There is a Power whose care
Teaches thy way along that pathless coast,—
The desert and illimitable air,—
Lone wandering, but not lost.”

And then more explicitly in the last stanza :—

“He who, from zone to zone,
Guides through the boundless sky thy certain flight,
In the long way that I must tread alone,
Will lead my steps aright.”

In intermediate and grammar grades, these stanzas are omitted, and the teachers find no difficulty in getting the pupils to interpret the theme. Almost without exception each pupil sees the lesson of patience in toil set forth in the fifth stanza.

In a first-primary class the teacher was using Alice Cary's *November*. When she reached the end of the second stanza, the children set forth the lesson unexpectedly in the following way :—

“When we look at the rosebush in winter we ought to think of the roses, and remember that they will come again.”

“When we aren't happy we must think of the time when we were.”

“Then we must remember that we can be happy again, and think of the roses that will come again.”

Notice the development of the thought as it proceeds with the several pupils.

There is a difference between dissection and interpre-

tation. Dissection may be mechanically pulling to pieces. Too often that is all that "analysis" means. Interpretation seeks to find the spiritual meaning of literature, the thing which makes its existence possible and valuable.

II.

THE SUNBEAM

If I were a sunbeam,
I know what I'd do;
I would seek white lilies,
Rainy woodlands through;
I would steal among them,
Softest light I'd shed;
Until every lily
Raised its drooping head.

Teacher. "If the sunbeam were a person, what kind of a person would it be?"

Pupils. "A person like a sunbeam would be a little girl. She would look bright and kind. She would help her mother, and always be happy." "We all can be little sunbeams by being kind and good and making everybody happy."

Teacher. "If a white lily were changed into a person, what kind of a person would it be?"

Pupil. "A person like a lily would be a little baby, for a baby is good and has never done anything naughty."

Teacher. "What lesson in this poem for us?"

Pupils. "We can all go to people who are sad, sick, have sorrow and trouble, and help them till they feel better and happy." "The people can be sunbeams who can find good everywhere, and who are good all the time."

(Compare with Chapter II., p. 29, for another study of these lines.)



Pose No. IV

CHAPTER V

POSES AND PICTURES

THE simplest description involves three things : —

1. Who or what it is.
2. Where it is.
3. If a living thing, what is it doing.

The first work in description should be of this simple kind. Poses give the best material to work upon. They are better for this purpose than pictures, although pictures may be used to advantage.

The first step. — Who and where.

Place a boy at the corner of the teacher's desk. Ask the question, "Who is this?" Or, you may say, "Tell me who this is." Make all talk, and look after those inclined to be shy or silent. Write one of the replies on the board, and let the pupils read. They will learn words, capitalization, use of punctuation marks, paragraphing, etc., incidentally by seeing the teacher write, and by their reading what they have themselves composed.

Then ask, "Where is he?" Proceed as before.

Impress these two points by asking in the third or fourth composition, "What will you tell first?" "What next?"

The second step. — Who, where, what doing?

When the pupils realize the two things involved, and express them readily, then give a pose in which the boy shall be doing something. (See Pose No. I.) Now ask the additional question, "*What* is he doing?" Proceed as before. At this time the poses should have some point, such as could be named if they were made into pictures.

A vital point is variety of expression. — The teacher must encourage the pupils to say things in different ways, when good ways are possible. She will at every point ask, "Can you express the same thought in different words?" The following is a lesson as developed in a first grade : —

Teacher. "What is the first thing to tell?"

Pupil. "Who it is."

Teacher. "Tell me who it is in as many ways as you can."

Pupils. "This boy is Roland." "I see Roland." "This is Roland." "Here is Roland."

Teacher. "What do you tell after telling who he is?"

Pupil. "Where he is."

Teacher. "Where is he? In as many ways as you can."

Pupils. "He is by the table." (Not enough.) "He is standing by the table." (Not enough yet.) "He is standing by the corner of the table." (Good.)

Teacher. "What other word could you use instead of 'by'?"

Pupil. "We could say 'at.'"

Teacher. "What one word could we use instead of 'is standing'?"

Pupil. "We could say 'stands.'"

Teacher. "What will you tell next about him?"

Pupil. "What he is doing."

Teacher. "Tell it."

Pupils. "He is working with the blocks." "He is building a church." "He is building a church with blocks."

Teacher. "Can any one tell it in still another way?"

Pupil. "He is building a block church."

Teacher. "Now, you may name this pose."

Pupil. "Building a Church." (Teacher writes the subject above the composition, and then asks Rosa to read. This is what she read : —

BUILDING A CHURCH

This boy is Roland.
He is standing by the corner of the table.
He is building a block church.

The third step. — More complicated poses.

We are now ready to take more complicated poses. (See Pose No. II.) The teacher asks the following questions, and writes the answers in turn, as soon as they are given.

"What shall we play Marie is?" (Introduction.)

"Where is the doll?"

"Where is Marie?" (Including position.)

"What is she doing?"

"What else do you wish to say?" (Inference.)

The composition as given : —

THE LITTLE ARTIST

Marie is a little artist.

Her doll is standing against the wall.

She is sitting on the floor upon a rug in front of the doll. She has a sheet of paper in her lap, and a pencil in her right hand. She is drawing a picture of her doll. I think she is making a good picture.

The pupils then copy in order to get the form, to learn the words, and to impress the laws of composition incidentally.

A still more complicated pose might be given a little later. (See Pose No. III.) Take two little girls, and

let them play that their doll is ill. Place one girl upon a stool. Put a pillow upon her lap, and upon this lay the doll. Place another girl in front of her, standing and holding out a cup of medicine with a spoon in it. The teacher asks the following questions :—

“What shall we call this ?” (Subject.)

“What are the girls playing ?” (Introduction.)

“Whom will you talk about first ?”

“What will you tell about her ?” (*Ans.* Where and what doing.)

“Whom will you talk about next ?”

“What will you tell about her ?”

“What else do you wish to say ?” (*Inference.*)

Then let some one describe the entire pose. The composition will appear something like the following :—

THE SICK DOLL

Nettie and Ruth are playing that their doll is sick.

Nettie is sitting in the front of the room upon a stool. She has a pillow upon her lap, and a doll lying upon the pillow. She is looking worried because the doll is so sick. Ruth is standing in front of Nettie. She is bending toward Nettie, and holding out a cup of medicine in both hands.

I think they will take such good care of the doll that it will soon be well.

In this begin to teach paragraphing. This description takes three paragraphs, *viz.*, the introduction, the description proper, the conclusion.

Observe the introductory sentence, and what it tells. Note also that it is important to select the things in the right order. Otherwise there would be some confusion. Try taking Ruth before Nettie, and notice how you are forced to refer to Nettie before you are ready, or to



ADRIET

leave it not clear that Ruth is holding the cup toward Nettie. Observe that there is very little difference in the treatment of the parts of the complex picture and the whole of the simple picture. In the complex picture they give the *who* and the *where* in the same sentence, and they locate the subordinate objects with reference to the principal ones. For example, Ruth is located with reference to Nettie, in the preceding description.

The fourth step. — Posing for imaginative description.

Turn to Pose No. IV. The teacher asked Rosa to describe Perry. Rosa gave the following:—

This boy is Perry.

He is sitting on a box that is on the table. He is holding with both hands a pointer that has a string on the tip. There is a can sitting by the box.

He is playing like he is fishing.

I think he is having a good time.

(The mistake in using *like* was noted. Formal drill was given later.)

Then the teacher said, "Now, children, let us play that this is not a box, that this is not the table, that this is not the floor, that this isn't a pointer, and that Perry is not playing."

Teacher. "If he is not playing, what is he doing?"

Pupil. "He is fishing."

Teacher. "Then what shall we call him?"

Pupil. "The fisherman."

Teacher. "Then if Perry is a fisherman, what are all of these things?"

Pupils. "A rock," "the bank of the river," etc.

Teacher. "Eddie may tell it all."

Eddie.

THE FISHERMAN

"This little fisherman is Perry.

"He is sitting on a rock close by the shore of the pond. He is holding the fishing pole tight in his hands, and is trying to catch fish.

"He has an old can of worms by the rock.

"It is summer, and very warm.

"I think he likes to fish because he looks happy."

In more advanced grades, the pupils would be asked to recall some fishing place they had seen, and describe Perry as sitting in that place. They would naturally be asked also to describe the day and other things that would make up the pleasures of that fishing experience. In this manner the pose may be made the occasion for recalling experiences, and for setting the constructive imagination a task that it can perform.

Pictures may be used in all the steps. The method of treatment is the same as in poses. Be sure to select studies that are not too complicated, that have a point, that are interesting to children. The best results are obtained from the use of pictures which depict intense emotion.

But the most important thing of all in point of method is the leading of pupils to interpret the effects in the picture. "What does the straw hat tell you?" "What do the pole and line tell you?" "What tells you that it is a warm day?" These are illustrations of the language of the picture that the child must learn to see and to translate. Pupils who are taught to interpret in their reading easily learn to interpret pictures. Illustrations are given below of what a first-grade class readily saw in three pictures.

ADRIPT

Teacher. "What are some of the hints you see in the picture?"

Pupils. "The big waves and the broken vessel tell that there has been a storm." "The man is waving to the other ship for help." "The boy is weak and tired, and so afraid." "The papa is kind to tie him to the stick to keep him from being washed off. He is kind because he didn't tie it around himself."

A STUDY OF THE "HINTS" IN THE PICTURE

Teacher. "What hints do you see?"

Pupils. "They are in a boat on the ocean, but not very far from the shore." "The man is a fisherman."

Teacher. "What tells you that he is a fisherman?"

Pupils. "He has a net." "He has a hook and a spike on a pole."

Teacher. "What other things about the man?"

Pupils. "He is kind and loves his little girl, because he lets her help him." "His face looks kind too." "He is not rich because he has on wooden shoes." "They don't wear wooden shoes in this country; only sometimes Germans do." "His clothes are patched. They are poor." "They try to make things last." "He smokes a pipe."

Teacher. "What hints about the little girl?"

Pupils. "She loves her papa, because she is trying to help him." "She is kind." "She is neat."

A FASCINATING TALE

Teacher. "What do the books and inkstand tell you?"

Pupil. "The people like to read and write."

Teacher. "What will you talk about next?"

Pupil. "The little white kitten."

Teacher. "What hints about it?"

Pupil. "It is ready to jump and is watching."

Teacher. "Take up the next thing and tell the hints about it."

Pupil. "The little black kitten is watching on the other side of the stand, and is going to catch with its claws."

Teacher. "Take the next thing."

Pupils. "The mother cat wants the little ones to catch it." "If they let it go, she will catch it." "She is ready to spring." "She is a kind mother."

Teacher. "Take the next thing."

Pupil. "The rat is hiding."

The teacher should know the fundamental laws of composition in order to see readily and clearly the mistakes that the pupils make in composition. She is not a good teacher who is unable to say at once, "Just here you miss, or there exceed the mark." The following laws have been laid down by Day and others:—

1. The Law of Unity.
2. The Law of Selection.
3. The Law of Order, or Arrangement.
4. The Law of Proportion.

The law of Unity requires the selection of a single theme, and the "sticking to the text." The law of Selection requires the choice of just such things, principal and subordinate, as are necessary to the clear and forcible presentation of the theme, and it requires the exclusion of all unnecessary things. The law of Order or Arrangement requires such a logical presentation, as regards order or arrangement, of the things that they shall not be confused one with another. This enables a clear and progressive mental picture in the mind of the hearer or reader as the theme is presented. The law of Proportion demands that each thing selected shall have its due amount of attention, neither more nor less. These last two laws might together be called the law of Coördination and Subordination, which requires that the



A HELPING HAND

From painting by Renouf.

principal things shall be so presented that they may be easily distinguished from the subordinate things, and that things of coördinate value shall be recognized in that relation. In the picture "Adrift," the artist took for his theme a raft of shipwrecked people afloat at sea. He selected a raft in a sea of tossing waves, a boy, and a man for the principal objects, and a distant ship to which the man on the raft is signaling, as the subordinate object. The ship is subordinated to the raft by being in the background and by being very indistinctly visible. Thus both position and treatment are used to subordinate it to the raft.

To lead pupils to see the principal and the subordinate effects in a picture, say to them, "Suppose we had to cut this picture down or to leave out some things, what would you leave out first? What next? What next?" etc. Continue until you have come down to the point in exclusion where the theme would be lost by further omissions. They will then see the relative value of the objects in the picture. Then study how the author made you see that the first things were the least important, and the last the most important.

The composition of a picture is analogous to the composition of an essay or an oration. In the case of the essay, a subject or theme is chosen; then the principal points for discussion are selected; then the subordinate points under each principal; then the points are arranged in logical and distinct order; and lastly, each point receives its proper amount of attention, neither more nor less.

When pupils violate the laws of composition, do not quote laws to them, but lead them to see the violation of

a common-sense principle. To illustrate, if the law of selection is violated by omitting something of importance, ask, "Why did you leave that out? Is it of no service?" If it be the law of order that is violated, ask, "Why did you run all about? What should you have taken first? What next?" etc. Impress upon them, too, that they should complete the treatment of one subject before taking up the next. If it be the law of proportion that is violated, say, "Why did you talk so much more (or less) about that point than the other? Is not the one just as important as the other?"

In dealing with pictures, do not neglect the spiritual for the sake of the formal. Lead pupils to interpret the effects in pictures. Train them to discover those fundamental type-meanings which the artist has employed to set forth principles of fundamental truth or beauty. Interpretation as applied to art in literature is equally applicable to art in any field. The purpose of all art is to reveal truth and beauty, and the fundamental types of expression in each field of art are spiritually the same. Of course, this assumes the use of compositions of art value.

CHAPTER VI

SUGGESTIONS ON TEACHING FORMS

SPECIAL drills on forms are necessary. The teacher should note the mistakes that children make, and should arrange for lessons that will be drills on the correct forms. These lessons should be conversational, and should not require difficult thought work. Such drills might come at the close of a recitation, or in a special period of their own. Corrections should not, as a rule, be made at the time of reciting. It is an easy matter to deaden the children's enthusiasm and concentrated thought by forcing a criticism upon some mistake in form that has been made.

Do not run this risk. It is better to wait, but be sure that the needed drill and correction occur at some future time. Below we give a few illustrations in the method of obtaining conversational lessons involving the use of such forms as need the teacher's special care.

I. Some Lessons on the Singular and Plural Forms of Verbs and Nouns.

(a) "Tell me about something that runs." "Something else," etc.

(b) "Tell me about something that flies." (A bird flies.) "Tell me the same thing about more than one bird." (Birds fly.)

(c) "Tell me about something that is black." "Tell me the same thing about more than one."

(d) "Tell me about something that has wings." "Tell me the same thing about more than one."

(e) "When I say something about *one* you may say the same thing about *more than one*."

(f) "When I say something about *more than one* you may say the same thing about *one*."

(g) "Tell me about two things that walk."

(h) "Tell me something that a cat, a dog, and a bird do."

(i) "Tell me something a boy does, and something else a girl does."

2. Lessons on the use of *A* and *An*.

(a) Have objects on the desk for children to take. Let them take them and say, "I have," etc.

(b) Let them look from the window and tell what they see, naming single objects.

(c) Put names of objects on the board, objects whose names begin with vowel sounds, and let them tell that they have seen an apple or an orange, as the case may be, pointing to the word at the same time.

3. Drills on Tense Forms.

Teacher. "What does the janitor do every morning at 8.30?"

Pupil. "He rings the bell."

Teacher. "What did he do yesterday morning at 8.30?"

Pupil. "He rang the bell."

Teacher. "What has he done this morning?"

Pupil. "He has (?) the bell."

Teacher. "What had he done to the bell before you came this morning?"



From painting by Mme. Ronner.

A FASCINATING TALE

Pupil. "He had (?) the bell."

Teacher. "What have the janitors done to the bells this morning?"

Pupil. "They have (?) the bells."

Teacher. "When you are talking of time that is gone what should you say—*ring, rang, or rung?* With *has, have, and had* which word should you use?"

Then place the forms on the board, where they may remain for some time in this form:—

ring, rings,	has	} rung.
rang,	have	
	had	

It is also a good plan to have a bell at hand and let the pupils do the acting themselves.

The filling of blanks has some value, and the correcting of incorrect expressions also, but the most benefit will come from drills similar to those given above. Be sure to keep a list of incorrect expressions which the children use, so that you may give your language drills where they are needed.

When pupils have acquired more confidence, you may call attention to mistakes that have been made in a composition, just after the composition has been given. But do not at any time stop a pupil in the midst of his work to correct a form.

PART II

SELECTIONS AND STUDIES

I

SELECTIONS AND STUDIES OF EFFECTS OR HINTS

HARRY AND CARLO

Harry and his nurse were out walking. They met a man carrying three puppies to the river.

Carlo put his nose on Harry's little hand, and Harry put his arms around Carlo's neck. Just then Harry's father came along, and said Harry might have Carlo for his own.

One day Harry and Carlo were out in the garden playing. The nurse left them for a minute. When she came back she called Harry as loud as she could. His papa and mamma came running out, and just then they heard Carlo barking. They ran to the spot from which the sound came.

There lay Harry on the grass, all wet and cold. In his little hand he still held a water-lily. Carlo stood between Harry and the edge of the pond, barking and wagging his tail.

After that Harry and Carlo were always together.

STUDIES

What hint in, "Harry and his nurse were out walking"? In "They met a man carrying three puppies to the river"?

In, "Carlo put his nose on Harry's little hand"? In, "Harry put his arms around Carlo's neck"? In, "Said he might have Carlo for his own"?

In, "One day Harry and Carlo were out in the garden playing" ?
In, "When she came back she called Harry as loud as she could" ?
In, "His papa and mamma came running out" ? In, "Then they heard Carlo barking" ? In, "They ran to the spot from which the sound came" ?

In, "There lay Harry all wet and cold" ? In, "He still held a water-lily" ? In, "Carlo stood between Harry and the edge of the pond" ? In, "Barking and wagging his tail" ?

In, "After that Harry and Carlo were always together" ?

FRED'S PETS

One day Fred's papa gave him five little white rabbits.
Fred clapped his hands and said, "Thank you, papa, thank you!"

He made a pen for them and he shut them up every night.

When he fed them they came to him and ate from his hand. They liked clover, grass, bread, and cabbage.

One morning he found only four in the pen. He ran in to tell his papa that some one had taken his smallest rabbit.

Just as he said, "Who could have taken it?" he saw his old cat washing something red from her white paws.

STUDIES

What hint in the first sentence ?

What hint in, "Fred clapped his hands" ? What in what he said to his papa ? What in the next sentence ?

What in, "They came to him and ate from his hand" ?

"One morning he found only four in the pen." Hints what ?

What hints in the next sentence ? In the last sentence ?

Who took his rabbit ? What tells you ? Be careful to tell just what tells it—nothing more.

THE LOST HAT

A man, bent and gray, leaned upon a stick, and for a long time watched the boats out on the lake.

Now his long white hair blows about his face and his hat lies in the water.

He reaches for it with his stick, but it drifts slowly out to meet the boats.

He turns to walk away when Jimmie White comes along with his dog.

He says, "I can swim. I will get your hat for you."

But Rover sees the hat and they hear a loud bark and a splash. Jimmie laughs and calls, "You saw it first. Good old Rover!"

Soon Rover brings the hat. Jimmie pats him, then gives the hat to the man, saying, "I am sorry that it is so wet."

"Thank you, my boy! Thank you, Rover, too!" says the old man as he walks slowly away.

STUDIES

What hint in the first part of the first sentence? What in his watching "for a long time"?

What hints in the second sentence? In, "He reaches for it with his stick"? In its drifting slowly out toward the boats?

What hint in, "He turns to walk away"?

What hints concerning Jimmie in the next sentence? What in, "They hear a loud bark and a splash"?

What hints concerning both Jimmie and Rover in the next sentence?

What hints about the man in the last sentence?

JUST FOR FUN

"Let's run up behind Tim Ragan and knock his hat off. He'll have to pick it up with his teeth. Come. let's do it," said Frank.

"What for?" asked Ellis.

"Just for fun."

"Well, where would be the fun?"

"Fun for us," said Frank.

"No fun at all," Ellis answered. "Fun ought to make people happy all 'round, my mother says. And she knows. I'll tell you what to do. Let's catch up with him and haul him home in our cart, with his bundles and all. That would be fun."

So the boys tried that sort of fun. When they started back from Tim's house, Frank said thoughtfully, "Well, that *was* fun!"

STUDIES

What hint in the first sentence? What in, "He'll have to pick it up with his teeth"? Can you find two hints in the next sentence?

What hint in Frank's answer? What in Ellis's saying, "Where would be the fun"? Why does Frank say, "Fun for us"? What hint? In the next three sentences what hints about Ellis? About his mother?

What hint in what Ellis wants to do for fun?

In the last sentence what hint in "thoughtfully"? What in, "Well, that was fun"?

A GOOD WAY

"Come and play croquet with Ruth and me, Harry," said his sister Nellie.

"Oh, I can't; I want to go and sail my ship for a

while," said Harry. "You come with me and see how she will glide over the water."

"Oh, please play with us, Harry!"

"Well, I'll play after we sail the ship awhile," said Harry. "Folks ought to give up to each other about their play, mamma says. So come along with me."

"But why should Ruth and I give up more than you?" said Nellie.

"Let's go and ask mamma who should give up," said Harry. So they went to their mamma.

"Mamma," said Nellie, "Ruth and I want Harry to play croquet with us, and he wants to sail his boat."

"Then some one must give up, surely," said mamma, smiling. "Of course you all want to be kind and pleasant. Harry wants to be a gentleman, and a boy who is a gentleman gives up."

"Well," said Harry, "we'll play croquet first." And that was the way they settled it.

STUDIES

What hint as to time in the first sentence? In the second and the third sentence what hints about Harry? What about the place?

What hint about Harry in, "Oh! please play with us, Harry"? What hint about Nellie? What hint about Harry in, "I'll play after we sail the ship awhile"? What hint about his mother in the next sentence? Give all the hints about Harry in this paragraph. What hint about Nellie in, "But why should Ruth and I give up more than you"? What hint in wanting to go to their mother?

What hint in what their mother said to them? What hint about Harry in the next? What do you think of Harry now?

QUEER FRIENDS

Dick lay on the rug in front of the fire, and watched the sparks as they chased each other up the chimney. Mamma sat near writing letters. After a while Dick's eyes began to close slowly. Just then something said, "Mew! mew!" Dick jumped up at once. He looked out of the door, but there was nothing to be seen. "Mew! mew!" it said again. Then he went to the low window of the room and there he saw a little black kitten. He raised the window and the kitten came in shivering. He ran to the kitchen and warmed some milk for it. Then he put it in a warm bed out in the woodshed.

The next day Dick tried to find the owner, but he could hear of no one that had lost a kitten. So he kept it for his own.

Not long after this his mother found a mouse in the trap. "Oh! please don't kill the poor thing, mamma," said Dick. "Let's keep him, mamma. I can tame him, I know I can." He had heard of some mice that had been taught to do funny tricks.

"Squeak! squeak!" said the mouse, and that settled it.

So Dick brought an empty bird cage, and put the mouse into that for a while. It soon became tame. It first learned to eat from Dick's fingers. Then it would come up on his hand and eat. It was not long before Dick let him out on the floor to play with him. The kitty was then allowed to come in, and Dick taught her not to touch the mouse. Before long the kitty and the mouse ate together from the same saucer, and took naps together on the rug before the fire. But the fun-

niest thing was to see the kitten walking about with the mouse on her back. That always made Dick laugh.

— Adapted from *The Nursery*.

STUDIES

What hint in the first sentence? What in the third? What was it that Dick heard? What hint in his jumping up *at once* and looking out the door? What hint in, “‘Mew! mew!’ it said again”? What in, “The kitten came in shivering”? What hint in the next two sentences?

What hint in, “Dick tried to find the owner”?

What hint in, “Oh! please don’t kill the poor thing”? In, “I can tame him, I know I can”? What did Dick think the mouse said? What hints in the last paragraph?

UNCLE PHIL’S STORY

“Once when I was a little boy,” said Uncle Phil, “I asked my mother if I could go with Roy and play by the river.”

“Was Roy your brother?” asked Archie.

“No, but he was very fond of playing with me. My mother said we might go; so we went and had a good deal of fun.

“After a while I took a shingle for a boat, and sailed it along the bank. At last it got into deep water, where I could not reach it with a stick. Then I told Roy to go and bring it to me.

“He nearly always did what I told him, but this time he wouldn’t. I began scolding him, and he ran toward home.

“Then I picked up a stone and ran after him, and

when I got near him he looked around. I threw the stone as hard as I could, and it struck him just above the eye."

"Oh! Uncle Phil," cried Rob.

"Roy staggered, gave a little cry, and lay down on the ground. But I would not go to him. I began to wade in after my boat. All at once the water was nearly up to my shoulders, and I could not stand on my feet. I screamed as I went down the stream, but there were no men about to help me. Just as I was going under, something took hold of me and dragged me to the bank. It was Roy."

"What did you say to him, Uncle Phil?" asked Archie.

"I just threw my arms about his neck and cried," said Uncle Phil.

"What did he say?"

"He wagged his tail, and whined softly, and licked my wet face."

"Oh," said Rob, "was that who Roy was?"

And Archie said, "I see now why you are so kind to dogs and other animals, Uncle Phil."

"Yes," said Uncle Phil, "I have never forgotten that lesson, and I hope you and Rob will remember it too."

— Adapted from *Our Little Ones*.

STUDIES

What hint in the first sentence? What in the third? In the fourth? What hints in the next paragraph? What hint in, "He nearly always did what I told him, but this time he wouldn't"? What in, "I began scolding him"? What in, "He ran towards home"?

What hint in the next sentence? What in, "I threw the stone as far as I could"? What hint about Rob in, "Oh! Uncle Phil"? What hint in, "Roy staggered"? In, "Gave a little cry"? In "And lay down on the ground"? What in, "But I would not go to him"? What hint in, "I began to wade in after my boat"? What hints in the next three sentences?

"What hint in, "It was Roy"?

"What hint in, "I just threw my arms about his neck and cried"? What hint in Uncle Phil's next answer? What hint in Rob's saying, "Oh, was that who Roy was"?

THE FROG LEARNS A LESSON

The soft, silvery light poured down upon the pond, and the water was so bright that a great green frog was using it for a looking-glass. He turned this way and that way, and all the while looked at himself as he saw himself reflected by the water. "Kerchug! kerchug!" said he. "What a nice frog I am! I'm not a bit like that little bird that sits over in that tree. I wouldn't be so small for anything. Just see what a weak little chirp it has. My voice can be heard away over to that farmhouse. I think I will sing a song. Kerchug! kerchug!"

The bird was awakened by the noise, and seeing how bright it was, began to sing.

"Why he can sing, too," said the frog. "I am not sure but he sings as well as I do. But he is afraid of the water. I believe I will take a dive." He plunged into the water with a splash, and then came up again. The bird flew up into the air, and kept going until it seemed away up in the sky. The frog now looked at it with staring eyes.

"I can't do that," he said. "I can go into the water, but I cannot go into the sky."

Then he looked down upon the ground for a long time, and didn't say a word.

— Adapted from *The Christian Advocate*.

STUDIES

What hint in the first sentence? What in the second? What in, "What a nice frog I am! I'm not a bit like that little bird"? In, "My voice can be heard away over to that farmhouse"?

What hint in the frog's saying, "Why he can sing, too. I am not sure but he sings as well as I do"? What in, "But he is afraid of the water"?

In, "I believe I will take a dive"? What hint in the frog looking at the bird with "staring eyes"?

What hint in the last sentence? Why do you think the person who wrote this story called it, "The Frog Learns a Lesson"?

A WISE BOY

Mr. Hill was busy in his carpenter shop one morning. The door stood open, and he heard a voice outside. He turned and saw a bright-faced boy with a brown suit and a red cap.

"Good morning, my little man," said Mr. Hill, "what can I do for you? Do you want a house or a bridge built?"

"No, sir," said the boy, "we have a house, and there is a bridge across the creek. If you don't want these shavings under the bench, please, may I have them?"

"What are you going to do with them? Make a bonfire?"

"No, sir, I am going to sell them to Mrs. Clark. She'll give me a cent for a basketful."

"Well, you may have a basketful," said Mr. Hill.

So Johnny brought a basket and picked up the shavings. When he had nearly filled the basket, he saw something bright on the floor. Then he looked up at Mr. Hill. He then quickly put it into his pocket, filled the basket very rapidly, and slipped quietly out of the house. He did not even thank Mr. Hill for the shavings. But his face was cloudy.

Presently he stopped, and seemed to be thinking very hard about something. He took it out of his pocket. It was a dime. He had never in all his life before had so much money at one time. Then he said to himself: "This money is not mine. It is Mr. Hill's. If I keep it, I shall be a thief. But I want it very much, and Mr. Hill has plenty more dimes. He doesn't know it was on the floor. But it would be stealing. And what would mamma say?"

He ran back to Mr. Hill, and said, "Here is a dime which I found there on the floor."

"You did, eh?" said Mr. Hill. "Well, it was honest to give it to me. You'll never be sorry for being honest." Mr. Hill started to give the dime back to Johnny, and then he stopped, and thought a moment. Then he put the dime in his pocket as he said, "Well, Johnny, you may get a basket of shavings every day, if you want them."

"Thank you, sir," said Johnny, and he went away with a bright face, whistling a merry tune.

STUDIES

What hint in the first sentence? What hint in the door standing open? What in, "bright-faced boy"? What hint about Mr. Hill in the way he speaks to the boy? What hints about the boy in his

answer? "Make a bonfire" hints what? What hint about the boy in the next sentence?

What about Mrs. Clark? What hint in, "Well, you may have a basketful"? What hints in the next two sentences?

What hint in, "Then he looked up at Mr. Hill"? What hint in the next sentence? In "He did not even thank Mr. Hill"? In, "But his face was cloudy"? What hint in the first sentence of the next paragraph? What in the next three sentences? In the words he said to himself, what hints about Mr. Hill? What about his mother? What about himself? What hint about the boy in what he did with the dime? What hints about Mr. Hill in the next paragraph?

What hint in, "He went away with a bright face, whistling a merry tune"?

A STRANGE CHRISTMAS PRESENT

It was a dark afternoon, with snow on the ground. It was nearly night, too. Everybody had been busy all day. Evergreen trees had been carried to many homes. The store windows that for a week or two had been filled with toys were now rather bare.

Mr. Lennox was just turning the corner near his home. There was his little five-year-old Bertha dragging a little two-year-old baby after her.

"Where have you been, Bertha?" he said.

"Oh! I have been to Mrs. Brown's after this baby," she said.

"Why, what are you going to do with it?"

"They are getting the Christmas tree ready, and I have nothing to give mamma. I heard her say she would like something that all of us would enjoy, and you know we all enjoy babies. I shall put it on the Christmas tree for her."

Papa laughed. Then he said, "I am afraid, my little girl, that we have no right to take Mrs. Brown's baby to give to mamma. Is Mrs. Brown willing to give him away?"

"I did not ask her," said Bertha. "You know she has seven, and I heard her tell mamma she did not know how she was going to get food and clothes for them all now that Mr. Brown is dead."

Bertha's voice trembled, but she tried to hide the tears that were in her eyes.

Her papa looked at her a minute, and then he looked at the baby. He looked at the pretty round face, and the large blue eyes that looked right into his, at the soft golden curls that fell about the baby's neck, at the little dimpled hand that Bertha held in her own. Then he said, "I am afraid, dear, that it cannot be done, but we will take baby home with us now, and see about it."

"But you must hide him, papa, so mamma can't see him yet."

So the baby was given to the nurse while Mr. Lennox went back to see Mrs. Brown. Mrs. Brown cried very much when Mr. Lennox asked her if she would give the baby away. She could not talk at first. After a while she told him he might have the baby, but begged him to let him visit her often, for a while at least. Mr. Lennox told her that she might have the baby come just as often as she liked. The tears were in his eyes, too.

When the Christmas tree was lighted, and the doors thrown open, there in front of it stood the baby. Pinned to his dress was a card on which was written, "For mamma, from Bertha and Mrs. Brown."

— Adapted from *The Nursery*.

STUDIES

What hint in the first sentence ? What in the fourth ? In the fifth ? What hint in, "Papa laughed" ? In the paragraph beginning, "I did not ask her," what hint about Bertha ? What about Mrs. Brown ? What hint in, "Bertha's voice trembled" ? In, "But she tried to hide the tears" ? What hints in the next sentence ? In the next ? What hint in, "You must hide him" ? What hint in, "Mrs. Brown cried," etc. ? In, "Could not talk at first" ? What hint about Mr. Brown in, "Tears were in his eyes, too" ?

THE SUGAR THIEF

Nan often helped herself to sugar without being asked.

"Dear me," said mamma, "this must be stopped, or Nan will be ill." So she called Nan to her and said, "Now, Nan, you must not take any more sugar without asking. Do you understand ?"

"Yes, mamma," said Nan.

That evening there was company for supper. Nan sat beside a gentleman whom she liked very much. He had been telling her a funny story, and had passed things to her just as if she were a grown lady. But now he was talking to her sister Kate. Just then Nan's mamma passed her some "cambric tea." Nan tasted it, and then looked at the sugar bowl. Her face was cloudy. But presently it grew brighter. She slipped her hand into her apron pocket. When it came out there was a lump of sugar in her fingers. She was so busy that she did not notice anybody else. She put her hand into her pocket seven times, and, after each time, she dropped a lump into her tea.

"Why, Nan !" Nan looked up and turned very red

in the face. Everybody at the table was looking at her. The gentleman whom she liked so well held his napkin to his mouth for some time.

The next morning her mamma came to her with a large piece of cardboard. On it was printed, "Sugar thief." The letters were very large.

"What is it for, mamma?" said Nan, in a shaky voice.

"For this," said mamma, as she turned Nan around and pinned it on her back.

"Now you must wear this all day," her mamma said. "Go out and play now."

"Must I go out, mamma?"

"Not unless you want to," said her mother.

"May I stay in the room?"

"Certainly, if you choose."

And so all that day Nan stayed in her room, and when at night her mamma came to take off the cardboard, Nan told her that she never, never would take sugar any more without asking.

— Adapted from *Our Little Men and Women*.

STUDIES

What hint in, "Nan often helped herself to sugar without being asked"? In the second sentence what hint about Nan? What about her mother? What hints in what her mother says to her?

What hint in the first sentence of the long paragraph? What hint in the third? What hint in her mother passing her some "cambric tea"? What in, "Nan tasted it, and then looked at the sugar bowl"? In, "Her face was cloudy"? In, "But presently it grew brighter"? In, "She slipped her hand into her apron pocket"? In the next sentence? In, "She was so busy that she did not notice anybody else"? In the next? "Why, Nan!" hints what? What

hint in, "Turned very red"? What hint in, "The gentleman whom she liked so well held his napkin to his mouth for some time"? Was it because she had taken the sugar?

What hint in the next paragraph? What hint in, "A shaky voice"? What hints in what her mother says to her in the next two sentences? What hint in, "Must I go out, mamma"? In, "Not unless you want to"? In, "May I stay in the room"?

What hint in the last paragraph?

WHO GOT THE NUTS?

"Yes," said Tom, "it's about time to gather our nuts. I'm glad we found this tree. It's too late to get them to-day, but let's come here next Saturday."

"All right," said Harry. "I don't believe any one else knows about this tree. Just see the nuts on the tree and on the ground. What a lot!" And off they went through the woods toward home.

But some one else did know about that tree. From a hole in its trunk four bright eyes had been peeping, and four ears had been hearing what was said.

"So they think they'll get them all," said Father Squirrel. "Well, we'll see, my dear. Now you just keep on gathering nuts as fast as possible, while I run and tell our friends and neighbors to come as soon as they can." And down he jumped from limb to limb, and away he scampered through the woods, while Mrs. Squirrel kept busily at work filling her cheeks with nuts until one would think she had the mumps. Then she would run up the tree to hide the nuts.

That night there was a heavy frost, and many nuts fell to the ground. The next day a number of squirrels came, and they worked hard for several days. How

they chattered as they frisked about, and how happy they all seemed as they worked away.

When Saturday came, there were the boys, each with a bag.

"I shall keep my nuts till Thanksgiving," said Harry.

"I mean to get enough to last all winter," said Tom.

"We can if we find a few more trees like this one."

"I shall give half of mine to my sister Rose," said Harry, "for she makes nice nut candy."

"Here we are," said Tom. "Now for work. I hope these bags are big enough to hold them all."

"There are not many left on the tree," said Harry. "You know there has been a heavy frost since we were here. But the ground will be covered with them."

"Some one must have been here," Tom said. "Did you tell our secret to anybody?"

"No, indeed. But some one has surely found it out."

Up in the tree were the two squirrels looking down on the boys again.

"The squirrels may have taken some," said Harry, "but they couldn't carry off very many."

"Couldn't they?" whispered Mr. Squirrel to his wife; and they laughed so they had to creep out of sight in the hole lest the two boys should hear them.

— From *The Normal Instructor*.

STUDIES

What hint in the first sentence? What in, "I'm glad we found this tree"? What in, "It's too late to get them to-day"? What hint in the next sentence? What hints in the next paragraph? What is meant by the four bright eyes and four ears? What hint in, "So they think they'll get them all"? What hints about Father Squirrel in the next two sentences? Can you find a hint about Mrs.

Squirrel in the next? What hint about the squirrels in the next paragraph?

What hint about Harry in, "I shall keep my nuts till Thanksgiving"? What hint about Tom in the next? What hint about the tree? Find a hint about Harry in the next. What hint in, "I hope these bags are big enough to hold them all"? What hint in, "Some one must have been here"? In, "Did you tell anybody"? What hint in, "But some one has surely found it out"? What hint in what Harry next says? What in the last sentence?

DIVIDING

A ragged boy sat down on a doorstep and began to eat a slice of bread. He took large bites, chewed rapidly, and swallowed without chewing well. He had only started his meal, when a little dog came up, wagged his tail, and crouched down beside him.

"Wot you want?" said the boy.

The dog looked wistfully and whined.

"This ain't no bone; git!"

But he had not spoken crossly, and the dog stayed.

"Do you want this wuss nor I do?" asked the boy.

The dog gave a quick bark, and the boy threw him the remainder of the bread. — Adapted from *The Olive Leaf*.

Teacher. "A ragged boy sat down on a doorstep, and began to eat a slice of bread."

"Does it tell the kind of person, how somebody feels, or the condition of somebody?"

Pupil. "It tells the condition of somebody."

Teacher. "What was his condition?"

Pupils. "He is poor." "He is hungry." "He has no place to go but the doorstep."

Teacher. "'He took large bites, chewed rapidly, and swallowed without chewing well,' tells what?"

Pupil. "How somebody feels."

Teacher. "How does he feel?"

Pupils. "He's awful hungry." "He hadn't had anything for a long while, and so he ate greedily."

Teacher. "He had only started his meal, when a little dog came up, wagged his tail, and crouched down beside him."

"That tells what?"

Pupil. "How the dog feels."

Teacher. "How does he feel?"

Pupils. "The dog feels hungry for the bread." "He was hungry, and went up and laid down beside the boy, wishing the boy would give him some."

Teacher. "'Wot you want?' said the boy."

"Now, what does that tell?"

Pupils. "Tells the condition of the boy." "Tells something about the boy."

Teacher. "What does it tell about the boy?"

Pupils. "He doesn't talk plain." "No one has taught him to talk nicely." "He doesn't know any better." "He had his mouth so full he couldn't talk plain."

Teacher. "The dog looked wistfully and whined."

"What does that tell?"

Pupil. "It tells how the dog feels."

Teacher. "How does he feel?"

Pupils. "He was hungry." "He saw the bread, and wished the boy would give him some." "He cried for something to eat." "His whining said, 'Please give me a little bit of bread.'"

Teacher. "This ain't no bone; git!"

"What does that tell?"

Pupil. "It tells something about the boy."

Teacher. "What does it tell about him?"

Pupils. "No one taught him to talk right." "He was too poor to go to school." "He had no one to take care of him." "He was so hungry he wanted it all."

Teacher. "But he had not spoken crossly, and the dog stayed."

"Does that tell the kind of person, how some one feels, or that something has happened, or some condition?"

Pupils. "It tells two things." "It tells what kind of a boy." "It tells more about how the dog felt."

Teacher. "What does it tell about the boy?"

Pupils. "He's not cross." "He's kind to the dog."

Teacher. "What does it tell about the dog?"

Pupils. "He's *so* hungry." "He's so hungry he could eat the bread instead of the bone."

Teacher. "Do you want this wuss nor I do?"

"What does that tell?"

Pupil. "It tells something about the boy."

Teacher. "What does it tell about him?"

Pupils. "The boy wanted it pretty bad." "He wants to see who wants it worst." "He thought he ought to give him some."

Teacher. "The dog gave a quick bark."

"What does that tell?"

Pupil. "It tells how the dog felt."

Teacher. "What does it tell about how the dog feels?"

Pupils. "The dog was hungry." "He was hungry and wanted it." "He wanted it, and thought the boy would understand, and would give him some."

Teacher. "The boy threw him the remainder of the bread."

"Does that tell you the kind of boy, how some one feels, or something about some one?"

Pupil. "It tells the kind of boy."

Teacher. "What kind of boy was he?"

Pupil. "He was good, kind, and free-hearted."

Teacher. "What kind of a friend would he be?"

Pupils. "Kind." "He would be unselfish."

DAVIE AND MAY

Mrs. Lee had been out all day ironing for some rich people. She was just opening the door of her home. It was not a pretty room. It had no carpet on the floor, and no pictures on the wall. But side by side sat Davie and May on the little wooden bench. Davie's arm was around his sister's neck, and he was reading to her.

When his mother came, Davie ran to bring her a chair, and May ran to show her the book, saying, "Oh! mamma, see what a pretty book Mrs. Turner gave us for carrying the clothes home so carefully. She said not one garment was crumpled."

Mrs. Lee sat down to rest, and to look at the book. Then she said, "I am very glad to have such good children. It is better than being rich and having a fine house."

STUDIES

What hint in the first sentence? Does it tell something has happened, or how some one feels, or the kind of person, or some condition of a person?

"She was just opening the door of her home." What does that tell? What hint in the third sentence? What hint in, "It had no carpet on the floor, and no pictures on the wall"? What kind of a hint? How does this hint differ from the one in, "It was not a pretty room"?

What hint in the next sentence? What kind of a hint is it? "Davie's arm was around his sister's neck, and he was reading to her." What hint about Davie? What hint about May? Can you tell the kind in each case?

"When his mother came, Davie ran to bring her a chair." What hints? Does it tell how he felt or the kind of boy he was? What hints about May and Mrs. Turner in the remainder of the sentence? What kind of hints are they?

What hint in, "She said not one garment was crumpled"?

What does the next sentence tell?

What hints in the last two sentences? What kind?

JIM, THE BOOTBLACK

Jim was a little bootblack who took care of his mother and sister. He wanted to buy a cake for them, for it was Christmas Eve. All day he tried to get work, and

had had nothing to eat. When night came he fell in the snow. A lady picked him up. She looked at his face, then put a dollar in his hand.

STUDIES

What hint in, "Jim was a little bootblack"? What does it tell of Jim? What kind of a hint is it then? What hint in the remainder of the sentence? Does this tell the same thing of Jim that the first part did? What does it tell? What kind of hint is it? What hint in the second sentence? What kind? "All day he tried to get work." What hints in that? What kind? What hint in, "And had had nothing to eat"? What hint have we had that this makes stronger? "When night came he fell in the snow." What hint? Why did he fall? What kind of a hint is it? What hint in, "A lady picked him up"? What kind? What hint in, "She looked at his face"? Why did she do that? What kind of hint is it? What hint in the remainder of the sentence? What kind? Can you see a hint about Jim in that? What is it?

A LITTLE BOY'S VICTORY

Teddie's mother had left a basket of fine, ripe pears on the table, and had told him not to take any.

Teddie got a stool and stood on it. The pears looked so nice! Then he smelled one, and his mouth watered. He said, "Mamma will not miss it if I take just one." But in a minute he took his hand away from the nicest one in the basket and said, "No, I will not. I will just get down and run into the other room as fast as I can and stay there until mamma comes back."

When his mamma came back she looked at the stool and at the basket, and a smile came to her face. She then took a pear and gave it to him.

STUDIES

Which of these things does the hint in the first sentence tell?

The kind of person.

How somebody feels.

A state or condition.

That something has happened.

Where something happened.

When something happened.

What is the hint? When did it happen?

What hint in, "Teddie got a stool and stood on it"? What does that kind of hint tell? What hint in the next two sentences? What kind? What hint in his saying, "Mamma will not miss it if I take just one"? What kind is it? What do you think of Teddie? What hint in, "But in a minute he took his hand away from the nicest one in the basket and said, 'No, I will not'?" What kind? What hints in the next sentence? What kind? Now, what do you think of Teddie? Do you like him more or less for having thought badly of him at first?

"When his mamma came back she looked at the stool and at the basket," hints what? What kind is it? What hint in, "A smile came to her face"? Why did she smile? Be careful to get *all* of the hint. What hint in the last sentence? What kind is it?

JOE

Joe had to drive the cow to pasture every morning; he had to bring in the wood and water; three times a week he had to churn; he had to feed the pigs and chickens, and run upon errands.

Joe's parents had died when he was a baby, and he had been put in the poorhouse. Farmer Smith had taken him to raise. He wanted him to do chores and run upon errands.

Joe got up at five o'clock in the morning and worked till eight, for he could not go to school until all the work

was done. Sometimes he hurried off without eating his breakfast, for he would not be late. Sometimes he ate his dinner as he did the errands.

The boys and girls all liked Joe. They used to give him a part of their dinners, and they divided their apples with him. He always had his lessons. He never was idle nor noisy in school.

Joe is a man now. I went the other day to hear him preach. He inquired about everybody around his old home. When he spoke of Mr. and Mrs. Smith, I asked if he ever felt hard toward them. "No, indeed," said he, "they did not mean to be unkind, and they made me learn how to work hard. There are so many things to be thankful for, that I forgot the unpleasant things. And I am laying aside a little every day to help poor boys along." And I noticed as we walked down the street, that he spoke to every boy he met, and every boy spoke to him.

STUDIES

What hint in the first sentence? What kind of hint is it? Does it tell the kind of person, how some one feels, that something has happened, or some state or condition?

What hint in, "and he had been put in the poorhouse"? What kind? "Farmer Smith had taken him to raise." What hint? What kind of hint is it? "They wanted him to do chores and run upon errands." What hint? Do you think the same of Farmer Smith now as you did in the last sentence? Why?

In the next sentence, what hint about Joe? What hint about the people he lived with? What kind of hint is each?

"Sometimes he ate his dinner as he did the errands." What hint in that? What hint that we have had does this make stronger?

In the next four sentences what kind of hints? What kind of a boy do they tell you Joe was?

What hint in the next two sentences? What kind of a hint?

What hint in, "He inquired about everybody around his old home"?
What hint in what he said about Mr. and Mrs. Smith? What hints in, "I am laying aside a little every day to help poor boys along"?
What do these last hints tell?

What hints in the last sentence? What kind of a boy was Joe?
What kind of a man was he?

FUN FOR TWO

"I don't want to study my lesson," said Robbie.

"I don't either," said Ned; "I'd a great deal rather go out into the woods. But I believe I'll study."

So Ned sat down with his book. But Robbie idled the time away, and did not even open his book.

"You had better learn your lesson," said Ned.

"It's too hard," said Robbie.

"It isn't hard when you just make up your mind, and pitch into it," said Ned.

After a while Ned jumped up, and said, "I know my lesson." Robbie had just begun his. Just then their father came into the room, and said, "I have come to see if two little boys have their lessons, and if so, to take them with me in the sleigh."

"Hurrah! hurrah!" cried Ned; "I have mine." And he danced all around the room.

"Oh, papa, can't you wait just a little while?" said Robbie. His father looked doubtful. Then Robbie's eyes filled with tears as he said, "If you will, I will not idle again when I have my lesson to get."

Ned had stopped dancing, and was now looking very sober. When he saw his father hesitate he said, "Please wait, papa, and I will help him with it."

Then his father said, "I will wait just twenty minutes,

and I will do it for Ned's sake ; but Robbie must get his lesson by himself."

Robbie's face brightened, and he set to work busily. In twenty minutes he was ready, and the two boys went off shouting, and swinging their caps.

STUDIES

What hint about Robbie in the first sentence? What hint about Ned in the second? What do those hints tell?

What hint in, "'You had better learn your lesson,' said Ned"? "'It's too hard,' said Robbie." What does that tell about him? What hint in the next sentence? What hint about Ned have we already had which this hint makes stronger? What hint in, "After a while Ned jumped up, and said, 'I know mine'?" What kind of a hint is it?

What hint in what their father said? What kind?

"'Hurrah, hurrah,' cried Ned; 'I have mine.' And he danced all around the room." What does that kind of a hint tell? What is the hint?

What hint in the next sentence? What hint in, "His father looked doubtful"? What kind? In the next sentence what does the hint tell? What is the hint?

What hint about Ned in the next two sentences? What kind?

Why did his father say, "for Ned's sake"? Why, "but Robbie must get it for himself"? What kind of hints are they? Why?

What hint in, "Robbie's face brightened"? What kind of a hint in the last sentence? What is the hint?

Are Robbie and Ned alike? Tell what hints make you think so.

HOW FRED OBEYED MAMMA

Fred was out in the woodshed making a boat. After mamma had called him three times, he came to see what she wanted.

"Take this bucket," she said, "and your own hoe, and go and get me some potatoes for dinner."

"Oh, mamma," he whined, "why can't Silas do it?"

"Never mind why," answered his mother, "it is enough that I ask you to do it. I know you can, so run on."

Fred ran on, but he was thinking about the boat, and not about the potatoes.

On the way to the field was a nice sandy place where Fred liked to play. "Let me see," said he, "shall I make my boat like Jem Barton's?" And down he went on the warm sand. The bucket rolled over on its side. Fred pushed his hat over his curly hair, leaned his round cheeks on his chubby hands, and went on thinking, but not about the potatoes.

At last Fred said out aloud, "I suppose I must get those old potatoes now." He filled the bucket half full, and started back to the house.

"Here they are," he called out, coming into the kitchen. "Are these enough?"

His mother looked at him with a sober face, and then said, "Yes, plenty; but they are too late for dinner. You may eat your dinner now, and when you are through you may go into the next room and stay for an hour to think about what you have done."

Fred went to the table, and found some bread and butter, and some water. He looked at his mother in surprise. "Oh, I thought I would rather read than get you a good dinner," she said.

After a moment Fred hung his head and walked slowly back to the woodshed.

STUDIES

What hints in the first two sentences? What kind of hints are they? What hint in "whined"? In Fred's question? What kind is each? What kind of hint in the next sentence? What does it tell you of the mother?

Find the hints in the paragraph beginning, "On the way to the field." Tell the kind of each.

What hint in, "I suppose I must get those old potatoes now"? Why did he say "old"? What kind of a hint is it? "He filled the bucket half full." What does that tell? Then what kind of a hint is it? What hint in, "Are these enough"?

What hints in his mother's answer? What kinds are they? What did Fred find on the table? Why was it there? What hints? What hint in, "He looked at his mother in surprise"? What kind of hint is it? Why did his mother answer as she did? Any hint in the answer?

What hint in the last sentence? What kind?

What kind of boy was Fred? What makes you think so? Tell about his mother.

A LITTLE CHRISTIAN

"Don't you just despise girls that wear old dresses with holes in them?" said Ellie to Katie in a loud voice. They were playing under the shady trees next to the stone wall that separated Ellie's yard from Lotty Dame's. Lotty was on the other side of the wall, and Ellie knew it. It was Lotty who was wearing just such a dress.

"Yes," said Katie, "and her father isn't worth more than a hundred dollars, anyway. And they live in the worst old house! All the windows are pasted up with paper or something! And—"

Just then a face rose up like a little white moon on

the other side of the wall. It looked at them a minute, then the little mouth quivered, two tears rolled down the cheeks, and the face was gone.

"It's a pretty house!" sobbed Lotty, running home as fast as she could. "It's all covered with roses and red trumpet-flowers and syringas and lilacs. And there are only two or three broken windowpanes, and there would not be any if papa hadn't been sick so long!"

Lotty told her mother the whole thing. "Oh! well," said her mother, patting her hair, "all you've to do is to be a Christian, and never mind them. Take the baby now, and go out and get some roses and other flowers to take to school with you to-morrow morning. Yes, yes, to give to those girls, with the rest. Don't make any difference. No matter what they are, you just be a little Christian." — Adapted from *The Little Pilgrim*.

STUDIES

What hint in the question in the first sentence? What in Ellie's asking it in a loud voice? What kind are they? What hint in the next sentence? What kind of hint is it? What hint concerning Ellie in, "Lotty was on the other side of the wall, and Ellie knew it"? What kind is it? What hints about Lotty in the next sentence? What kind?

In the next paragraph what hint about Katie? What about Lotty's people? What kind is each? What hint in the unfinished sentence, "And —"?

What hint in the next sentence? What kind? In the remainder of the paragraph, what hints? What kind? "'It's a pretty house,' sobbed Lotty," hints what? Why "Running home as fast as she could"? What hint? In the next two sentences what hints about the home? What about Lotty's father? What kind is each?

What hint in, "Lotty told her mother the whole thing"? What kind? What in, "Patting her hair"? What hints of her mother in

the remainder of the paragraph? What kind? Which of the three girls would you rather have for a friend? Why?

WHAT THE BROOK SAW

It saw Tommy slyly creeping through the fence into the watermelon patch. It saw him sit down beside a fine watermelon.

It saw him take out his knife and cut the melon.

It saw him eat and eat, until nothing was left of the fine watermelon except the rind.

It heard him say, "What shall I do with this rind? Papa told me not to touch the watermelons. I will throw it into the brook."

The brook was sad, although it did what Tommy wanted it to do.

The next day the brook saw Tommy and his father coming toward the watermelon patch. They were walking hand in hand.

It heard Tommy tell his father how naughty he had been.

Then the brook sparkled and danced on its way, and sang as it went along, "I'm glad! I'm glad!"

— Adapted from *Little Men and Women*.

STUDIES

In the first sentence, what hint in "slyly creeping"? Can you tell the kind of hint? What hint in, "It saw him sit down beside a fine watermelon"? What kind is it? In the next two sentences, what hints? What kind? What hints in, "What shall I do with this rind"? What hint in, "Papa told me not to touch the watermelons"? What in, "I will throw it into the brook"? What do these hints tell you of Tommy? Then what kind of hints are they?

What hint in, "The brook was sad"? How did the brook feel? What kind of hint is it then?

What hints in what the brook saw the next day? What kind is each? What hint in, "It heard Tommy tell his father how naughty he had been"? What kind of hint is it?

What hint in, "Then the brook sparkled and danced on its way"? Why did it? What kind of hint is it then? The brook sang too. What do you think it sang? What hint in its singing, "I'm glad! I'm glad"? Why did the brook care, do you think?

STINGY DAVY

Davy was a little boy with light curly hair, dark blue eyes, and bright rosy cheeks. But whenever he got anything good to eat he did not share it with his brothers and sisters.

One day he went into the kitchen, where his mother was at work, and saw a saucer of jelly on the table.

"May I have that jelly?" asked Davy.

"Mrs. White just sent it over to me," said his mother, "but you may have it if you will not be stingy."

He took the saucer and went out into the yard. He looked around just a little bit and did not see any of the children, then he very quietly slipped into the barn and up into the hayloft. Just as he began to eat the jelly, he heard his sister Fannie calling him; but he did not answer.

When he had eaten the jelly he went down into the meadow lot and played with the white calf. Then he hunted for hens' nests about the barn and did not go to the house for a long time. When he did go he slipped in so quietly that nobody heard him.

Presently Fannie came into the room where he was.

"Why, Davy," she said, "where have you been this long time? We hunted everywhere for you."

"What did you want?" he said gruffly.

"Mother gave us a party," said Fannie. "We had our dolls' dishes set on a little table under the big tree by the porch; and we had strawberries, cake, and raisins. Just as we sat down to the table, Mrs. White saw us from her window and sent us a big bowl of ice-cream and some jelly that she had left from her dinner yesterday. Oh, we had a fine time! You ought to have been with us."

When Fannie first began to tell about the party, Davy's eyes opened wide. Then he frowned and grew red in the face. When she finished he walked away with his head hanging down.

—Adapted from *Our Little Ones*.

STUDIES

What hint in the second sentence? What kind of a hint is it?

What hints in the next two sentences? What kind? "Mrs. White just sent it over to me, but you may have it if you will not be stingy." What hint about Mrs. White? What hint about the mother? What about Davy? What kind is each? What hint in, "He looked around just a little bit"? What hint in his slipping quietly into the barn and up into the haymow? What do they tell you about Davy? What hint in the next sentence? What kind? "But he did not answer," hints what? What kind of a hint is it? Find the hints in the next paragraph. Tell the kind of each.

What hints about Fannie in the next two sentences? What kind? What hint in "gruffly"? What kind of hint? In the next two sentences what hint about the mother? About Fannie? What kind? What hints about Mrs. White in the next sentence? (Two kinds.) What hints in, "Oh, we had a fine time! You ought to have been with us"? What kind of hint is it?

What hint in, "His eyes opened wide"? What hint in, "Then he frowned and grew red in the face"? What kind is it? What hint in the last sentence? How did he feel as he walked away? What makes you think so?

KITTY'S CHRISTMAS PRESENT

It was hard for little Tom to get to sleep that night. He did not want to go to bed when it was time. After he had gone, he would rise up in bed every few minutes and listen. But after a while he fell asleep.

The next morning he awoke very early, and although it was very cold he jumped out of bed and ran into the sitting-room. He looked first at the place where he had hung his stocking. The stocking was full. It took him some time to get all the things out.

Then there was a pile of presents on the chair under the stocking. "Everybody in the house has given me a present, Kitty," he said to the old cat that lay curled up on the rug.

He showed Kitty everything, and she seemed to be pleased. But when he put her in the new cart, and started to give her a ride, she jumped out and ran away. Tom frowned at her, stamped his foot, and said, "I don't care, you are the only one in the house that did not give me a present, anyway." And then he threw a block at her.

Later in the day Tom was playing with his blocks. His cart stood near, and in it was his nice, warm fur cap. Kitty came in with a little white kitten in her mouth. She went to the cart and put the kitten in Tom's cap.

Tom clapped his hands and shouted. When he could

stop laughing long enough, he said, "Kitty has brought me a Christmas present. Just see what a pretty one it is, too." He thought Kitty was the smartest cat in the world. He took the best kind of care of the kitten, and always called it his Christmas present from Kitty.

— Adapted from *The Nursery*.

STUDIES

What hint in the first sentence? Does it tell the kind of person, how somebody felt, something about a happening, or a state or condition? What hints in the next two sentences? What kind?

What hint in, "The next morning he awoke very early"? What in the remainder of that sentence? What does the next sentence hint as to time? Then what kind of a hint is it? What hints in the last two sentences of that paragraph? What kind?

What hints in, "Then there was a pile of presents on the chair under the stocking"? What kind of hints are they? What hints in the next sentence?

What hint in, "He showed Kitty everything"? What kind is it? In the next sentence, what hint? What kind? The next two sentences hint what? These hints tell you what?

"Later in the day Tom was playing with his blocks." What hint? What hints in the remainder of that paragraph? What kind of hints are they?

"Tom clapped his hands and shouted." What hint about Tom now? What does that kind of a hint tell? What hint in the last sentence? What kind?

Tell what kind of a boy you think Tom was. What things did he do or say that make you think so?

ONLY A CENT

Uncle Harris was a carpenter and had a shop in the country. One day he went into the barn where Dick and Joe were playing with two tame pigeons.

"Boys," he said, "my workshop ought to be swept up every evening. Which of you wants to do it? I will pay a cent for each sweeping."

"Only a penny!" said Dick.

"I'll do it," said Joe.

So every day Joe swept the shop. He put his pennies in a little tin savings bank.

One day Uncle Harris took Dick and Joe to town with him. While he went to buy his lumber, the boys stayed at a toy store and looked at the toys.

"What fine kites!" said Dick. "I wish I could buy one."

"Only ten cents," said the storekeeper.

"I haven't even a cent," said Dick.

"I have fifty cents," said Joe, "and I think I'll buy that bird kite."

"How did you get fifty cents?" asked Dick.

"By sweeping the shop," said Joe. "I saved my pennies, and this morning I opened my bank, and I had fifty pennies in it."

Joe bought the bird kite and also a fine large knife, while Dick went home without anything.

After that, Dick swept the shop whenever Joe would let him, and was glad to get the penny to put in his bank. — Adapted from *Our Little Ones*.

STUDIES

What hint in Dick's saying, "Only a penny"? What kind of hint is it? What hint concerning Joe in, "I'll do it"? What kind? What kind of hint in the next sentence? What is the hint?

In the next paragraph, what hints about Uncle Harris? What kind is each? What hint in, "I wish I could buy one"? What

kind of hint is it? What hint do you get about the storekeeper? What hint in Dick's answer? What kind is it? What hint about Joe in the next? What hint in Dick's question, "How did you get fifty cents?" What kind? What in Joe's answer? What does it tell of Joe? Then what kind of hint is it? Any hints in the next sentence? What are they?

In the last sentence what hint about Dick? About Joe? What kind is each? Which boy will have the most money as he goes through life? Why?

A GOOD LESSON

The air was fresh and cool. The smell of flowers was everywhere. The golden sunshine was falling on the leaves and grass, and here and there you could see tiny drops of dew. The birds were singing in the trees, and the bees were humming all around. Three little children came out of a small yard, and into the village street. Their feet were bare, and their clothes were patched. But their faces were clean and bright, their hair was well combed, and they stepped lightly and talked pleasantly.

Each one had a shining tin pail, and one had a mug beside. They were carrying milk to sell. Jim was taking two quarts to Mr. Lane whose cow did not give enough for his family and for the boarders too. Emma had a quart for Mrs. Dunn's baby. • Hetty had a pint for — well, you may think it out. It was for something with a long, slender body; sharp, cutting teeth; five toes on the fore foot and four on the hind foot; pads under each toe, and another one back of these; sharp claws that are drawn back almost out of sight when they are not in use; it hunts for mice and small birds, and

catches them by creeping up near them, and then springing upon them. His name was Prince, and the lady who owned him was rich. She was boarding in the village for the summer, and as she thought a great deal of Prince, she bought a pint of milk every morning for him, and it was new milk, too. This morning she came out to get the milk herself. When she saw that Hetty had a mug of milk besides she asked her where she was going to take that.

"This is for Mrs. Bent's baby, who is not very well," said Hetty. "You see, mamma gives us each a cup of milk every morning, a big cup of new milk, and because Mrs. Bent has nothing but corn bread and potatoes to give to her baby, we each pour some milk out of our mug into this, and that makes him a nice drink every morning and evening."

"That is a noble thing to do," said the lady, and she took the milk for Prince and went slowly to the house. She said to herself, "That trip would cost me thirty dollars. These children are doing such unselfish things." The lady did not go away on a trip, but the next day she told Hetty that she might find out how many little children there were in the place who needed milk, but whose parents were too poor to buy it. The lady took the list which Hetty brought to her the next day, and told Hetty to come up that afternoon to see her. When Hetty came that afternoon the lady told her that she would pay her and her brother and little sister three dollars a month to feed and take care of a cow for her, and give the milk to the poor babies that needed it. Then she told Hetty to go home and tell her brother to come for the cow.

Hetty ran as fast as she could go, and all three children came back for the cow. Then the lady took them out to the barn, and there stood a beautiful cream-colored cow with crumpled horns, which she told Jim was the one she wanted him to take care of for her. And the cow was well cared for, I can tell you, and not a drop of milk was wasted.

The lady went away early in the fall, but the three dollars came every month.

On Christmas morning when Jim went out to feed the cows, it was bitter cold. He had not had much for Christmas, but he was very cheerful. When he came to the lady's cow he found this note on her halter: "This cow is now given as a Christmas present to three little children who are so ready to help those who are in need."

The next summer the poor children of the place had milk again.

STUDIES

What things hints tell.

1. The kind of person.
2. How a person feels.
3. A happening.
 - (a) What happened.
 - (b) Where it happened.
 - (c) When it happened.
4. The state or condition of a person or thing.

"The air was fresh and cool. The smell of flowers was everywhere." What hint? What does that hint tell? In the next sentence what kind of a hint? When does it tell you it was? What hint in the fourth sentence? What does it tell about the birds and bees?

What kind of hint in the sixth sentence? What does it tell of the children's condition? What hints in the next? What kind? "Each one had a shining tin pail." What one word in that sentence gives you a hint? What is the hint? What kind?

For what was the pint? How do you know? What hints tell you so? What hints in the next two sentences about the lady who owned Prince?

In the next paragraph what hints about the children? About the mother? About Mrs. Bent? What kind is each?

What hint in, "She took the milk and went slowly to the house"? What kind of a hint is it? What hint in the next two sentences? Tell the kind. In the next what is the hint? What does that kind of a hint tell? What hints in the next two sentences? What do they tell of the lady? What hint in the last sentence of that paragraph? What kind?

What hint in, "Hetty ran as fast as she could go"? Why did she run so fast? What does it tell of Hetty? What hint in, "All three children came back for the cow"? What hint in, "And she was well cared for, I can tell you, and not a drop of milk was wasted"? What kind is it? It tells you what of the children? What hint in the next sentence? What kind is it?

What hint about Jim in the next sentence? What does that kind of a hint tell? What hint in the next to the last sentence? What kind is it?

What hint in the last sentence? What kind? Be careful to get all the hint.

II

SELECTIONS AND STUDIES IN EMOTIONAL WORDS AND PHRASES

(SEE CHAPTER II)

SPRING

In a green meadow
The brook ripples clear;
Soft in the sunshine
The daisies appear.

See how the dandelions
Brightly unfold;
They hide in the shining grass,
Yellow as gold.

Blow, gentle breeze
On the hill and the plain;
Play in the sunshine
And blow off the rain.

— From SPEAR'S *Leaves and Flowers*.
[Published by D. C. Heath & Co.]

STUDIES

EMOTIONAL WORDS AND PHRASES

green meadow	brook	brook ripples clear
daisies	dandelions	hide in the grass
gentle breeze	blow off the rain	

STOP, STOP, PRETTY WATER

"Stop, stop, pretty water!"
 Said Mary one day
 To a frolicsome brook
 That was running away.

"You run on so fast!
 I wish you would stay:
 My boat and my flowers
 You will carry away.

"But I will run after;
 Mother says that I may;
 For I would know where
 You are running away."

So Mary ran on;
 But I have heard say,
 That she never could find
 Where the brook ran away.

—MRS. FOLLEN.

STUDIES

EMOTIONAL WORDS AND PHRASES

pretty water	frolicsome brook	my boat and flowers
boat	running away	

LULLABY

Sweet and low, sweet and low,
 Wind of the western sea,
 Low, low, breathe and blow,
 Wind of the western sea!

Over the rolling waters go,
 Come from the dying moon, and blow,
 Blow him again to me;
 While my little one, while my pretty one, sleeps.
 Sleep and rest, sleep and rest,
 Father will come to thee soon;
 Rest, rest, on mother's breast,
 Father will come to thee soon;
 Father will come to his babe in the nest,
 Silver sails all out of the west
 Under the silver moon:
 Sleep, my little one, sleep, my pretty one, sleep.

— ALFRED TENNYSON.

STUDIES

EMOTIONAL WORDS AND PHRASES

sweet and low	sleep and rest	rolling waters	babe in the nest
western sea	silver sails	dying moon	silver moon

THE PUSSY WILLOW

Dainty pussy willows
 On a swaying bough,
 Sang awhile to springtime,
 Soft and low.
 What we heard them telling
 In the plashing rain
 We will tell to you again.
 "Yes, we are pussies,
 Though we never purr;
 See, we are dressed
 In softest fur.

Children reach to gather us
With loving care
As we gently sway in air.
“Come the gentle bluebirds
When the warm winds blow,
Do we ever catch them?
Oh no! no!
We are no such pussies —
Sad would be the spring
Did the dear birds never sing.
“By and by the rain came
Knocking at the door;
Sunbeams coaxed us
Sleep no more.
Out we sprang delighted;
Now we gaily sing,
Through the merry hours of spring.”

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STUDIES

EMOTIONAL WORDS AND PHRASES

dainty	gently sway	plashing rain
swaying bough	warm winds blow	loving care
sang soft and low	pussy willows	bluebirds
softest fur	springtime	gaily sing
	merry hours of spring	

THE VIOLET

Dear little violet,
Don't be afraid;
Lift your blue eyes
From the rock's mossy shade.

LESSONS IN ENGLISH

All the birds call for you
 Out of the sky ;
 May is here waiting,
 And here, too, am I.

Why do you shiver so,
 Violet, sweet ?
 Soft in the meadow grass
 Under my feet,
 Wrapped in your hood of green,
 Violet, why
 Peep from your earthy door
 Silent and shy ?

— LUCY LARCOM.

STUDIES

EMOTIONAL WORDS AND PHRASES

violet	out of the sky	meadow grass
blue eyes	shiver	wrapped
rock's mossy shade	peep	hood of green
earthy door		

TWINKLE, LITTLE STAR

Twinkle, twinkle, little star,
 How I wonder what you are,
 Up above the world so high,
 Like a diamond in the sky !
 When the glorious sun is set,
 And the grass with dew is wet,
 Then you show your little light,
 Twinkle, twinkle, all the night.
 In the dark blue sky you keep,
 And often through my curtains peep ;

For you never shut your eye,
Till the sun is in the sky.

— JANE TAYLOR.

STUDIES

EMOTIONAL WORDS AND PHRASES

twinkle	dark blue sky	in the sky
diamond	dew	little light
glorious sun	little star	

THE SEED

The wind whistled bleak in the treetops ;
The woodland was drear and bare ;
A little seed fell on the frozen ground.
"I must die !" it cried in despair.

Then down from a cloud there sifted,
Like the flutter of wings, a swarm
Of tender, glistening flakes of snow
That covered it snug and warm.

The bleak, stormy day is forgotten ;
The long winter through it lies
Till some day in spring it opens
Its eyes to the bluest of skies.

— RUTH DAVIS.

STUDIES

EMOTIONAL WORDS AND PHRASES

wind whistled bleak	in the treetops
drear woodland	frozen ground
down from a cloud	flutter of wings
glistening flakes of snow	bleak, stormy day
day in spring	bluest of skies

LITTLE STREAMS

Little streams, in light and shadow
 Flowing through the pasture meadow;
 Flowing by the green wayside:
 Through the forest dim and wide;
 Through the hamlet still and small;
 By the cottage; by the hall;
 By the ruined abbey still;
 Turning, here and there, a mill;
 Bearing tribute to the river;
 Little streams, I love you ever!
 Down in valleys green and lowly,
 Murmuring not and gliding slowly;
 Up in mountain hollows wild,
 Fretting like a peevish child;
 Through the hamlet, where all day
 In their waves the children play, —
 Running west, or running east,
 Doing good to man and beast,
 Always giving, weary never,
 Little streams, I love you ever!

— MARY HOWITT.

STUDIES

EMOTIONAL WORDS AND PHRASES

little streams	light and shadow
pasture meadow	green wayside
cottage	dim forest
ruined abbey	valleys green and lowly
murmuring	gliding slowly
wild mountain hollows	

THE LAST NIGHT OF JOAN OF ARC

The silver moon sails on, sails on,
The night is waxing old,
And still, above the shadowy pines,
The stars shine clear and cold.

The restless waves come rocking home
And beat upon the strand ;
The cocks proclaim the passing hour
Throughout the sleeping land.

The waning stars are paling fast
Below the sinking moon ;
Low in the east the darkness lifts —
The end is coming soon.

The morning sun is blazing gold —
It beats across my cell.
The night has sped, my hour has come —
Ah, world of God, farewell !

— DOROTHY GREEN.

STUDIES

EMOTIONAL WORDS AND PHRASES

silver moon	shadowy pines
restless waves	sleeping land
waning stars	sinking moon
darkness lifts	morning sun

What do you think of as sleeping ? Why say the land was sleeping ?

What does the last stanza tell you about Joan of Arc ?

WINTER WIND

What way does the wind come ? What way does he go ?
He rides over the water and over the snow,
Through wood, and through vale ; and o'er rocky height
Which the goat cannot climb takes his sounding flight ;
He tosses about in every bare tree,
As, if you look up, you plainly may see ;
But how he will come and whither he goes
There's never a scholar in England knows.

He will suddenly stop in a cunning nook
And ring a sharp 'larum ! — but if you should look,
There's nothing to see but a cushion of snow
Round as a pillow and whiter than milk,
And softer than if it were covered with silk.
Sometimes he'll hide in the cave of a rock,
Then whistle as shrill as a buzzard cock ; —
Yet seek him, — and what shall you find in the place ?
Nothing but silence and empty space ;
Save, in a corner a heap of dry leaves,
That he's left, for a bed, to beggars or thieves !

— WORDSWORTH.

STUDIES

EMOTIONAL WORDS AND PHRASES

over the water
o'er rocky height
through vale
cunning nook
whiter than milk
whistle shrill
heap of dry leaves

over the snow
flight
every bare tree
cushion of snow
softer than silk
cave of rock
silence

GOOD MORNING

Good morning to the sunshine fair,
That lights this world of ours,
Good morning to the singing birds,
Good morning to the flowers!

Good morning to the friendly clouds
That bring refreshing rain,
Which patters out, "Good morning, dears!"
Upon the window pane.

Good morning to the lovely snow,
That lies so soft and deep
Above the little tender seeds
In mother earth asleep.

—CARO A. DUGAN, from *Songs and Games for Little Ones*.

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STUDIES

EMOTIONAL WORDS AND PHRASES

sunshine fair	soft and deep	friendly clouds
refreshing rain	singing birds	lovely snow
little tender seeds		

THE GREEN LINNET

Beneath these fruit-tree boughs that shed
Their snow-white blossoms on thy head,
With brightest sunshine round me spread
Of spring's unclouded weather,
In this sequestered nook how sweet
To sit upon my orchard seat!

And birds and flowers once more to greet,
My last year's friends together.

Upon yon tuft of hazel trees,
That twinkle to the gusty breeze,
Behold him perched in ecstasies,
 Yet seeming still to hover ;
There ! where the flutter of his wings
Upon his back and body flings
Shadows and sunny glimmerings,
 That cover him all over.

My sight he dazzles, half deceives,
A bird so like the dancing leaves ;
Then flits, and from the cottage eaves
 Pours forth his song in gushes ;
As if by that exulting strain
He mocked and treated with disdain
The voiceless form he chose to feign,
 While fluttering in the bushes.

— WORDSWORTH.

STUDIES

EMOTIONAL WORDS AND PHRASES

fruit-tree boughs	snow-white blossoms
brightest sunshine	spring's unclouded weather
sequestered nook	orchard seat
tuft of hazel trees	twinkle
gusty breeze	flutter of wings
sunny glimmerings	dancing leaves
cottage eaves	fluttering in the bushes

THE FERNS

The following studies and children's answers are an exact reproduction of a class exercise from the poem *The Ferns*, to be found in Harper's Second Reader.

STUDIES

Lines 1 and 2. (a) Who do you think said it? (b) What hint in the way it is said? (c) "Long winter" makes you think of what?

Line 3. (a) What are baby ferns like? (b) Where do they grow?

Line 4. (a) What made the mother fern die? (b) Was the mother fern needed to make the baby ferns grow the next year? Why?

Line 5. (a) Do you know what "bleak" means? (b) "Winds whistled bleak" makes you think of what?

Line 6. (a) What is a woodland? (b) "Woodland was drear" makes you think of what?

Lines 7 and 8. (a) What does that mean? (b) Any hint?

Line 9. Makes you think of what?

Line 10. What do you think of when you hear me say, "flutter of wings"?

Lines 11 and 12. (a) What does "tiny white things" make you think of? (b) What does it mean?

Lines 13-16. (a) What two things did the snowflakes do for the ferns? (b) What does "bleak stormy day" make you think of?

Line 17. What does "under the snow" make you think of?

Line 18. Means what?

Line 19. Why will they not know anything?

Line 20. (a) Means whom? (b) "In the woods" makes you think of what?

Line 21. (a) What does "day in spring" make you think of? (b) What is going to happen?

Line 22. What are bobolinks?

Line 23. Why?

Line 24. What do you think of when you hear "bluest of skies"?

CHILDREN'S ANSWERS

1 and 2. (a) "Children," "flowers," "squirrels," "rabbits," "leaves," "ferns." (b) "They felt awful sorry." "They felt sad." "They didn't know what to do." "They were afraid they'd be frozen." (c) "Long winter" makes me think of the long cold days when it was so cold I could not go out of doors."

3. (a) "Baby ferns are the leaves rolled up tight in a little ball." (b) "They grow close to the ground."

4. (a) "She died because she was so cold." "She froze." (b) "No'm, they'd come up from the roots." "The roots don't freeze and the baby ferns come up from them next year."

5. (a) "Bleak means cold, windy." (b) "Once I was coming from Sunday school. Everything was white with snow, and the sky was dark and gray. The wind was cold and blew very hard."

6. (a) "A place where lots of trees grow." "The woods." "The timber." (b) "I went to the woods one day in fall. There were leaves on the ground and none on the trees. Everything looked dark and lonely, for it was nearly night. It was so still that I felt lonesome and a little afraid."

7 and 8. (a) "The baby ferns felt so sorry that they were crying." "They were awful sad and lonesome." (b) "I think the tear was a drop of dew." "I think it was a drop of water."

9. "Once I saw, after a rain, when I looked out of the window, little paths of light coming down from the clouds." "Once I was in the house and it was storming. The wind was blowing, trees were bending nearly to the ground. I looked from the door, and saw rain and bright streaks of lightning coming down from the clouds."

10. "Sterling and I went hunting. We saw some geese flying in the air. Their wings fluttered as they went by." "John Watson had a pelican and it flew up in the air. When it started to fly, its wings fluttered."

11 and 12. (a) "One time I saw lots of little white things flying in the air. They were little milkweed seeds." (b) "The tiny white things were snowflakes."

13-16. (a) "The snowflakes kept the ferns alive and warm." "They covered the little ferns' heads so they wouldn't freeze."

(b) "I came to school one stormy day when the snow was so deep I could hardly walk. The wind blew and blew the snow in my face so I could hardly see."

17. "I think of grass sleeping until the snow melts, and the sun shines warm." "I think of flowers that are under the snow keeping warm until the spring comes."

18. "The little brown hoods" are little brown hairs that grow on the baby ferns to help keep them warm."

19. "They have gone to sleep."

20. (a) "The baby ferns are the 'babes in the woods.'"

(b) "One time all of us went to the woods to get leaves, moss, and puffballs. We ate our lunch under the trees, and had fun."

21. (a) "It was a little chilly, but the sun was shining bright. I was looking from the window and saw the buds on the trees, grass growing green, and the birds were singing." (b) "The baby ferns are going to wake up and grow."

22. "Bobolinks are birds."

23. "They are going to wake up because the sun has uncovered their heads, and they think it is time to get up." "They are going to open their eyes and begin to grow." "They are going to grow and be mother ferns."

24. "In summer I was playing horse and got tired and lay down on the cool green grass to rest. I looked up and saw the sky was all blue."

AUTUMN LEAVES

"Come little leaves," said the wind one day,
"Come o'er the meadow with me and play;
Put on your dresses of red and of gold,
Winter is coming and the days grow cold."

Soon as the leaves heard the loud wind call,
Down they came fluttering one and all;
O'er the green meadow they danced and they flew,
Singing the soft little songs they knew.

Dancing and whirling the little leaves went,
 Winter had called them and they were content.
 Soon fast asleep in their earthy beds
 The snow laid a coverlet over their heads.

— GEORGE COOPER.

STUDIES

EMOTIONAL WORDS AND PHRASES

little leaves	o'er the meadow,	green meadow
the loud wind	fluttering	earthy bed
soft little songs	the days grow cold	

What do you think of as wearing dresses? Do leaves wear dresses? Why say they do? What do you think of when I say "heard"? "danced"? "singing"? What heard? What danced? What was singing? Why speak so of the leaves? What sing songs? Why say the leaves sang songs? What things sleep? Why say they were asleep? Was it a coverlet? Why say coverlet? Do the leaves have heads? Why say "over their *heads*"?

THE EVENING CLOUD

A cloud lay cradled near the setting sun,
 A gleam of crimson tinged its braided snow;
 Long had I watch'd the glory moving on
 O'er the still radiance of the lake below.
 Tranquil its spirit seemed and floated slow!
 Even in its very motion there was rest:
 While every breath of eve that chanced to blow
 Wafted the traveler to the beautiful West.

— JOHN WILSON.

STUDIES

EMOTIONAL WORDS AND PHRASES

cradled	setting sun
tinged	gleam of crimson
radiance	tinged its snow
glory	still radiance of the lake
breath of eve	tranquil spirit
wafted	floated slow
beauteous West	

Was the cloud in a cradle? Why say it was? What do you think of as being wafted? Why say the "traveler was wafted"?

THE FROST

The frost looked forth one still, clear night,
And whispered, "Now I shall be out of sight!
So, through the valley and over the height
In silence I'll take my way.

I will not go on like that blustering train,
The wind and the snow and the hail and the rain,
That make such a bustle and noise in vain,
But I'll be as busy as they."

So he flew to the mountain, and powdered its crest,
He lit on the trees, and their boughs he dressed
With diamonds and pearls; and over the breast
Of the quivering lake he spread
A coat of mail that need not fear
The downward point of many a spear
Which he hung on its margin far and near
Where a rock could rear its head.

He went to the windows of those who slept,
 And over each pane like a fairy crept;
 Wherever he breathed, wherever he stepped,
 By the light of the moon were seen
 Most beautiful things; there were flowers and trees,
 There were bevvies of birds and swarms of bees;
 There were cities and temples and towers — and these
 All pictured in silvery sheen.

But he did one thing that was hardly fair —
 He peeped in the cupboard, and finding there
 That all had forgotten for him to prepare,
 “Now, just to set them a thinking,” said he,
 “This costly pitcher I’ll burst in three!
 And the glass of water they’ve left for me,
 Shall ‘tchick’ to tell them I’m drinking.”

— HANNAH F. GOULD.

STUDIES

EMOTIONAL WORDS AND PHRASES

still clear night	through the valley
blustering train	flew to the mountain
powdered its crest	quivering lake
like a fairy crept	light of the moon
bevvies of birds	swarms of bees
temples and towers	silvery sheen

What does “whispered” make you think of? Why say Jack Frost whispered? Why “looked”? Why say “he flew”? Did he put “dresses” on the boughs? What did he do? What is meant by “coat of mail”? What did he give to the lake? What to the windows? What does “peeped” call to your mind? Why speak of the frost as peeping? Was he “drinking”? Why say so?

MOTHER'S GOOD NIGHT

Good night, sweetheart! The passing day
 Has crossed the sunset bar,
 And clear above the paling west
 Shines forth the evening star.
 The myriad cares that vexed the day
 Fade with the fading light;
 I only know I love you, dear —
 Good night, my babe! Good night!

Good night, sweetheart! My strength is small
 And I am far away.
 A stronger love than mine keeps guard,
 And to that Love I pray.
 For far above the restless world
 The stars of God are bright.
 God keep you till the perfect dawn —
 Good night, my babe! Good night!

—DOROTHY GREEN.

STUDIES

EMOTIONAL WORDS AND PHRASES

sunset bar	•	paling west
evening star		fading light
restless world		perfect dawn
bright stars of God		

What does "Good night, my babe" call to your mind?

ARBUTUS

Light fall the April rains, soon comes the sunshine,
 Chasing the soft clouds far over the blue.
 Hark! Can you hear the East, calling to Westward?
 "Come back, my children, I'm waiting for you."

"Come away, come away, leaving the prairie —
 Leaving the treeless plain, dusty and bare.
 Come to the woods in the first flush of April,
 For the arbutus is blossoming there."

Soon all the earth will be fragrant with springtime ;
 Bloodroot, anemones, violets too,
 Columbines, cowslips, and down in the meadow,
 Clear as the sky, the forget-me-nots blue.

Now in the far woods they're quietly sleeping,
 Waiting the warm winds who wake them from rest ;
 Yet the Forerunner has met us already —
 Dainty wee Mayflower, the first and the best.

Under the dead leaves that fell last November,
 Timid, yet ready, the March wind to dare,
 Pink, freshly fragrant, awaiting its lovers —
 Lo! the arbutus is blossoming there.

— DOROTHY GREEN.

STUDIES

EMOTIONAL WORDS AND PHRASES

April rains	soft clouds
prairie	• treeless plain, dusty and bare
bloodroot	first flush of April
anemones	fragrant with springtime
columbines	down in the meadow
cowslips	forget-me-nots blue
under dead leaves	quietly sleeping
March wind	dainty wee Mayflower

What does the word "chasing" make you think of? Why say the sunshine is chasing the clouds? What do you think of as calling? Can the East call the West? Why speak of it thus? What do you think of as sleeping? Why say the flowers are sleeping? Why say the winds wake them?

SUMMER

They may boast of the springtime when flowers are the fairest,

And birds sing by thousands on every green tree;

They may call it the loveliest, the greenest, the rarest;—

But the summer's the season that's dearest to me.

For the brightness of sunshine; the depth of the shadows;

The crystal of waters; the fullness of green,

And the rich flowing growth of the old pasture meadows,

In the glory of summer can only be seen.

Oh, the joy of the greenwood! I love to be in it,

And list to the hum of the never-still bees,

And to hear the sweet voice of the old mother linnet,

Calling unto her young 'mong the leaves of the trees!

Yes, the summer,—the radiant summer's the fairest,

For green-woods and mountains, for meadows and bowers,

For waters and fruits, and for flowers the rarest,

And for bright shining butterflies, lovely as flowers.

—MARY HOWITT.

STUDIES

EMOTIONAL WORDS AND PHRASES

springtime

brightness of sunshine

crystal of waters

rich flowery growth

glory of summer

old mother linnet

radiant summer

fairest flowers

depth of shadows

fullness of green

old pasture meadows

joy of the green-wood

'mong the leaves of the trees

bright shining butterflies

SPRING

Bright Creature, lift thy voice and sing
 Like the glad birds, for this is spring!
 Look up—the skies above are bright,
 And darkly blue as deep midnight;
 And piled-up, silvery clouds lie there,
 Like radiant slumberers of the air:
 And hark! from every bush and tree
 Rings forth the wild-wood melody.
 The blackbird and the thrush sing out;
 And small birds warble round about,
 As if they were bereft of reason,
 In the great gladness of the season;
 For life, in the glad days of spring,
 Doth gladden each created thing.

—MARY HOWITT.

STUDIES

EMOTIONAL WORDS AND PHRASES

bright creature	glad birds
deep midnight	skies, bright and darkly blue
radiant	piled-up, silvery clouds
wild-wood melody	glad days of spring

What word do you use for “thy”? For “doth”?

THE DAISY

There is a flower, a little flower,
 With silver crest and golden eye,
 That welcomes every changing hour,
 And weathers every sky.

It smiles upon the lap of May,
 To sultry August spreads its charm,
 Lights pale October on his way,
 And twines December's arm.

'Tis Flora's page, in every place,
 In every season, fresh and fair;
 It opens its perennial grace,
 And blossoms everywhere.

On waste and woodland, rock and plain,
 Its humble buds unheeded rise;
 The rose has but a summer reign:
 The Daisy never dies.

—JAMES MONTGOMERY.

STUDIES

EMOTIONAL WORDS AND PHRASES

little flower	silver crest	golden eye
sultry August	pale October	blossoms
woodland	summer reign	fresh and fair

Explain the use of "smiles," "spreads," "lights," and "twines," as used in the second stanza.

WE THANK THEE

For flowers that bloom about our feet;
 For tender grass, so fresh and sweet;
 For song of bird and hum of bee;
 For all things fair we hear or see,
 Father in heaven, we thank Thee!

For blue of stream and blue of sky;
 For pleasant shade of branches high;
 For fragrant air and cooling breeze;
 For beauty of the blooming trees,
 Father in heaven, we thank Thee!

—RALPH WALDO EMERSON.

STUDIES

EMOTIONAL WORDS AND PHRASES

tender grass	blue of stream	branches high	blooming trees
song of bird	blue of sky	fragrant air	heaven
hum of bee	pleasant shade	cooling breeze	

What do you think of when you see the word "fresh"? Fresh what? In the same way "sweet"? Sweet what? Why say fresh grass? Why say sweet grass?

Notice the transposed meaning of these words, but do not try to do more than call attention to the unusual use of the words, which will be done well enough by asking the questions as given above.

SNOWFLAKES

Tiny little snowflakes,
 In the air so high,
 Are you little angels,
 Floating in the sky?
 Robed so white and spotless,
 Flying like a dove,
 Are you little creatures
 From the world above?

Whirling on the sidewalk,
 Dancing in the street,
 Kissing all the faces
 Of the children sweet,

Loading all the housetops,
Powdering all the trees,—
Cunning little snowflakes,
Little busy bees!

—LUCY LARCOM.

STUDIES

EMOTIONAL WORDS AND PHRASES

tiny little snowflakes	powdering the trees	dancing
floating whirling	flying like a dove	little busy bees

What does the word “robed” call to your mind? Why say the “snowflakes were robed”? What does “dancing” make you think of? What does “kissing” make you think of? Why say these things of the snowflakes? Were the snowflakes really bees? Why say they were?

SEVEN TIMES ONE

There's no dew left on the daisies and clover,
There's no rain left in heaven;
I've said my “seven times” over and over,—
Seven times one are seven.

I am old,—so old I can write a letter;
My birthday lessons are done.
The lambs play always—they know no better—
They are only one times one.

O Moon! in the night I have seen you sailing
And shining so round and low;
You were bright, ah, bright! but your light is failing,—
You're nothing now but a bow.

You, Moon, have you done something wrong in heaven,
 That God has hidden your face?
 I hope, if you have, you will soon be forgiven,
 And shine again in your place.

O velvet bee, you're a dusty fellow;
 You've powdered your legs with gold!
 O brave marshmary buds, rich and yellow,
 Give me your money to hold!

O columbine, open your folded wrapper,
 Where two twin turtle-doves dwell!
 O cuckoo-pint, toll me the purple clapper
 That hangs in your clear green bell!

And show me your nest, with the young ones in it, —
 I will not steal it away;
 I am old! you may trust me, linnet, linnet, —
 I am seven times one to-day.

— JEAN INGELOW.

STUDIES

EMOTIONAL WORDS AND PHRASES

daisies	light is failing	brave marshmary buds
clover	velvet bee	twin turtle-doves
lambs	dusty fellow	purple clapper

THE VIOLET

Down in a green and shady bed
 A modest violet grew.
 Its stalk was bent, — it hung its head
 As if to hide from view.

And yet it was a lovely flower,
 Its color bright and fair.
 It might have graced a rosy bower
 Instead of hiding there.

Yet thus it was content to bloom,
 In modest tints arrayed,
 And there diffused its sweet perfume
 Within the silent shade.

— JANE TAYLOR.

STUDIES

EMOTIONAL WORDS AND PHRASES

green and shady bed	content	hung its head
modest violet	sweet perfume	lovely flower
graced	silent shade	rosy bower
modest tints		

What do you think of when I say "bed"? Does the violet really have a bed? Why say it does? What do you think of when I say "modest"? A modest what? Why say "modest violet"? Why say "modest tints"? What do you think of as hanging its head? Why say the violet hung its head? What does "hiding" make you think of? What do you think of as hiding? Does the violet really hide? Why say it does? What do you think of when I say "silent"? Why say "silent shade"?

MAY

Starting, starting from the earth,
 See the pretty flowers!
 Wakened from their winter's sleep
 By the springtime showers.

LESSONS IN ENGLISH

Now we know that May hath come,
O'er the meadows dancing ;
Robin lilts his sweetest song,
Sunbeams round him glancing.

Bluebird's knocking at the door,
Swallow's hither coming
And o'er all the sunny mead
Springtime bees are humming.

Golden sunshine, silver rain,
Each its work is doing.
Birds and bees and blossoms fair
Now the world renewing.

O thou merry month o' May,
We have come to meet you !
Little lads and lassies gay,
Happily we greet you.

— HELEN B. CURTIS.

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STUDIES

EMOTIONAL WORDS AND PHRASES

pretty flowers	springtime showers
sweetest song	o'er meadows dancing
sunbeams	sunny mead
golden sunshine	silver rain
merry month o' May	blossoms fair

Why "winter's sleep"? Why speak of the flowers as being
"wakened"? Of the "bluebird's knocking"?
What word would you use for "hath"? For "thou"?

*finish
+ can.*

III

SELECTIONS AND STUDIES IN METAPHOR AND TYPES

(SEE CHAPTER III)

METAPHORS

1. The sunshine poured in at the window.
2. The violet grows in a shady bed.
3. It has a modest color.
4. The grass is fresh to-day.
5. The clouds are gliding through the sky.
6. The silver stream dances over the pebbles.
7. They gather the golden sheaves of wheat.
8. The day is dying now.
9. The seeds of the dandelion are floating on the breeze.
10. The buds are rocked by the winter winds.
11. See the golden buttercups.
12. The stars blossom in the night.
13. It is spring, and the earth has a carpet of green.
14. The people swarmed about the parks.
15. The great arms of the elms reached across the road.
16. The gentle wind kindly blows upon us.
17. Baby has such laughing eyes.
18. She has such a bright face.
19. The rose's breath is sweet to-day.
20. The frightened man roared for help.

Such wee clouds of darkness
Make everywhere night;
Such wee glints of sunshine
Make everything bright.

— *Selected.*

THE WASP AND THE BEE

A wasp met a bee that was just passing by,
And he said, "Little Cousin, can you tell me why
You are loved so much better by people than I?"

"My back shines as bright and as yellow as gold,
And my shape is most elegant, too, to behold;
Yet nobody likes me for that, I am told."

"Ah, Cousin," said the bee, "'tis all very true;
But if I had half as much mischief to do,
Indeed they would love me no better than you.

"You have a fine shape and a delicate wing;
They own you are handsome; but there is one thing
They cannot put up with — and that is your sting.

"My coat is quite homely and plain, as you see,
Yet nobody is ever angry with me
Because I'm a harmless and diligent bee."

— *From Nature Study.*

[Published by William G. Smith, Minneapolis, Minn.]

A FABLE OF CLOUDLAND

Two clouds in the early morning
Came sailing up the sky —
'Twas summer, and the meadow lands
Were brown and baked and dry.

And the higher cloud was large and black,
And of a scornful mind,
And he sailed as though he turned his back
On the smaller one behind.

At length in a voice of thunder,
He said to his mate so small,
"If I wasn't a bigger cloud than you,
I wouldn't be one at all!"

And the little cloud that held her place
So low along the sky,
Grew red and purple in the face,
And then began to cry!

And the great cloud thundered out again
As loud as loud could be,
"Lag lowly still, and cry if you will,
I'm going to go to sea!

"The land doesn't give me back a smile,
I will leave it to the sun,
And will show you something worth your while,
Before the day is done."

So off he ran without a stop,
Upon his sea voyage bent,
And he never shed a single drop
On the dry land as he went.

And directly came a rumble,
Along the air so dim,
And then a crash, and then a dash;
And the sea had swallowed him!

"I don't make any stir at all,"
Said the little cloud with a sigh,
And her tears began like rain to fall
On the meadows parched and dry.

And over the rye and the barley
They fell and fell all day,
And soft and sweet on the fields of wheat,
Till she wept her heart away.

And the bean flowers and the buckwheat,
They scented all the air,
And in the time of harvest
There was bread enough and to spare.

I know a man like that great cloud,
As like as like can live,
And he gives his alms, like thunder-cloud,
Where there's no need to give.

And I know a woman who doth keep
Where praise comes not at all,
Like the modest cloud that could but weep
Because she was so small.

The name of the one the poor will bless
When her day shall cease to be,
And the other shall fall as profitless
As the cloud did in the sea.

—ALICE CARY.

STUDIES

- Line 1. (a) What hint? (b) What does it make you recall?
- Line 2. (a) What does "sailing" make you think of? (b) What does "sailing up the sky" make you think of?
- Line 3. Make hints for "'Twas summer."
- Lines 3, 4. What hint?
- Line 5. Did you ever see such a cloud?
- Lines 7, 8. If this were a person what kind of a person would it be?
- Line 9. What does "voice of thunder" make you think of?
- Line 10. (a) What is meant by "his mate"? (b) Tell what you think his mate is like. (c) Where is it?
- Lines 11, 12. What hint about the big cloud?
- Lines 13-16. (a) What hints? (b) What does "the little cloud" make you think of?
- Lines 17, 18. (a) What did the great cloud do? (b) What usually happens then? (c) Can you think of a time when it didn't? (Explain thunder. Tell them a story or myth.)
- Lines 19, 20. (a) Where was the big cloud going? (b) What for? (c) Any hint? (d) What do you want the little cloud to do? (e) What could the big cloud have done?
- Lines 21-24. (a) Why didn't he? (b) What hints? (c) What does "the day is done" mean? (d) What other way can you tell the same thing? (e) Can you think of any particular thing that ever happened to you at twilight? (f) Tell with the prettiest words you can think of.
- Lines 25-28. What hints?
- Lines 29-31. Tell of some time this makes you think of: —
- (a) "a rumble
Along the air so dim."
(b) "Then a crash and then a dash."

Line 32. (a) What is meant? (b) How could it?

Lines 32-36. (a) What hint? (b) Do you think the same of the little cloud now as you did in line 10? If not, why? (c) If the little cloud were a person, what kind of a person would it be? (d) What are the cloud's tears? (e) What does "On the meadows" make you think of?

Line 38. What is meant by "They"?

Line 39. Tell of some particular times the following make you think of:—

(a) "Soft and sweet." (b) "Fields of wheat."

Line 40. What hint?

Lines 41-44. (a) What are "bean flowers"? (b) What is "buckwheat"? (c) How does a field of buckwheat look? (d) What does "scented all the air" mean? (e) Tell of some time it makes you think of. (f) What does "in the time of the harvest" mean? (g) Tell of some time it makes you think of. (h) What hints in these lines? (i) Which cloud do you like best? Why? (j) What lesson for us?

Suggestions. — Omit the last three stanzas. Prepare for the poem by talks on clouds. Take only so much of the lines at a time as a question calls for.

IV

SELECTIONS AND STUDIES IN THE THEME

(SEE CHAPTER IV)

A LESSON

Though young birds in flying fall,
Still their wings grow stronger,
And the next time they can keep
Up a little longer.

Though the sturdy oak has known
Many a blast that bowed her,
She has risen again and grown
Loftier and prouder.

— PHOEBE CARY.

LITTLE DROPS OF WATER

Little drops of water,
Little grains of sand,
Make the mighty ocean
And the pleasant land.

And the little minutes,
Humble though they be,
Make the mighty ages
Of eternity.

— *Selected.*

THE FOUR SUNBEAMS

Four little sunbeams came earthward one day,
Shining and dancing along on their way.

.

One sunbeam ran in at a low cottage door,
And played "hide and seek" with a child on the floor,
Till baby laughed loud in his glee,
And chased with delight his playmate so bright,
The little hands grasping in vain for the light
That ever before them would flee.

One crept to the couch where an invalid lay,
And brought him a dream of the sweet summer day,
Its bird-song and beauty and bloom;
Till pain was forgotten and weary unrest,
And in fancy he roamed through the scenes he loved
best,
Far away from the dim, darkened room.

One stole to the heart of a flower that was sad,
And loved and caressed her until she was glad,
And lifted her white face again.

.

And one, where a little blind girl sat alone
Not sharing the mirth of her playfellows, shone
On hands that were folded and pale,
And kissed the poor eyes that had never known sight,
That never would gaze on the beautiful light
Till angels had lifted the veil.

At last, when the shadows of evening were falling,
 And the sun, their great father, his children were calling,
 Four sunbeams sped into the west ;

Then softly they sank to their rest.

— M. K. B.

THE BEE, CLOVER, AND THISTLE

A bee from the hive one morning flew,
 A tune to the daylight humming ;
 And away she went o'er the sparkling dew,
 Where the grass was green, the violet blue,
 And the gold of the sun was coming.

And what first tempted the roving bee,
 Was a head of the crimson clover.
 "I've found a treasure betimes!" said she ;
 "And perhaps a greater I might not see,
 If I traveled the field all over."

The flow'rets were thick which the clover crowned,
 As the plumes in the helm of Hector ;
 And each had a cell that was deep and round,
 Yet it would not impart, as the bee soon found,
 One drop of its precious nectar.

Then she flew to one, that, by man and beast,
 Was shunned for its stinging bristle ;
 But it injured not the bee in the least ;
 And she filled her pocket, and had a feast,
 From the bloom of the purple thistle.

— HANNAH F. GOULD.

DAFFODILS

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a cloud,
A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced, but they
Outdid the sparkling waves in glee:—
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought.

For oft when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude,
And then my heart with pleasure fills
And dances with the daffodils.

— WORDSWORTH.

WHAT THE BURDOCK WAS GOOD FOR

"Good for nothing," the farmer said,
As he made a sweep at the burdock's head;
But then it was best, no doubt,
To come some day and root her out.
So he lowered his scythe, and went his way,
To see his corn, or gather his hay;
And the weed grew safe and strong and tall,
Close by the side of the garden wall.

"Good for home," cried the little toad,
As he hopped up out of the dusty road.
He had just been having a dreadful fright, —
The boy who gave it was still in sight.
Here it was cool, and dark, and green,
The safest kind of a leafy screen.
The toad was happy: "For," said he,
"The burdock was plainly meant for me."

"Good for a prop," the spider thought,
And to and fro with care he wrought,
Till he fastened it well to an evergreen
And spun his cables fine between.

.

"Good for play," said a child perplexed
To know what frolic was coming next;
So she gathered the burs that all despised,
And her city playmates were quite surprised

To see what a beautiful basket or chair
Could be made with a little time and care.
They ranged their treasures around with pride,
And played all day by the burdock's side.

— *Selected.*

NOVEMBER

The leaves are fading and falling,
The winds are rough and wild,
The birds have ceased their calling,
But let me tell you, my child,

Though day by day as it closes,
Doth darker and colder grow,
The roots of the bright red roses
Will keep alive in the snow.

And when the winter is over,
The boughs will get new leaves,
The quail will come back to the clover,
And the swallow back to the eaves.

The robin will wear on his bosom
A vest that is bright and new,
And the loveliest wayside blossom
Will shine with the sun and dew.

The leaves to-day are whirling,
The brooks are all dry and dumb,
But let me tell you, my darling,
The spring will be sure to come.

There must be rough cold weather,
And winds and rains so wild;
Not all good things together
Come to us here, my child.

So when some dear joy loses
Its beauteous summer glow,
Think how the roots of the roses
Are kept alive in the snow.

— ALICE CARY.

STUDIES

Line 1. (a) Of what do you think when you hear me say, "The leaves are fading and falling"? (b) What hint in those words?

Line 2. Makes you think of what?

Line 3. (a) Means what? (b) Tell it in the prettiest way you can.

Line 4. (Omit until you give the poem to the pupils to memorize.)

Line 5. (a) "Day as it closes" means what? (b) Makes you think of what?

Lines 5 and 6. What hint?

Line 7. What does "bright red roses" make you think of?

Lines 7 and 8. (a) Why? (b) What are roots? (c) Why do you want them kept alive? (d) Did you ever see a rosebush out in the snow? (e) How did it look? (f) Was it as it looked? Why? (g) What should you think of when you look at it? (h) Any lesson for us?

Line 9. "When the winter is over," makes you think of what?

Line 10. (a) How? (b) Where do they come from? (c) Do you remember a time in spring when you saw the first new leaves on a tree? (d) Tell about it.

Where you were.

What you were doing.

How everything looked.

How you felt.

Line 11. (a) What can you tell about the quail? (b) What does "the clover" make you think of? (c) Why would the quail come back to the clover?

Line 12. (a) Any hint? (b) What do you think about the swallow?

Lines 13 and 14. (a) What hint? (b) Tell all you can of the robin. (Read to them or tell them Whittier's poem, or tell them the myth of how the robin's breast became red.)

Line 15. Makes you think of what blossom? Why?

Line 16. (a) Makes you think of what? Tell it in the prettiest way you can. (b) What do the following tell you?—

"new leaves."

"the return of the quail."

"swallow."

"robin."

"shining wayside blossoms."

(c) Where have they been? (d) Why? (e) Any lesson for us? What? (The last three stanzas may be omitted. The lesson can be gained without them.)

FRIENDS

North wind came whistling through the wood

Where the tender sweet things grew, —

The tall fair ferns and the maidenhair

And the gentle gentians, blue.

"It's very cold — are we growing old?"

They sighed, "What shall we do?"

The sigh went up to the loving leaves.

"We must help," they whispered low;

"They are frightened and weak, O brave old trees!

But we love you well, you know."

And the trees said, "We are strong, make haste,

Down to the little ones go."

So the leaves went floating, floating down,
All yellow, and brown, and red;
And the frail, little, trembling, thankful things
Lay still and were comforted.
And the blue sky smiled through the bare old trees,
Down on their safe warm bed.

—From *Classic Stories for the Little Ones*, by LIDA BROWN
MCMURRAY.

[Public School Publishing Company, Bloomington, Ill.]

STUDIES

Line 1. What does (a) "North wind" make you think of? (b) "Whistling"? (c) "Through the wood"? (d) Can you tell the story about the north wind? (e) If the north wind were a person, what kind of a person would it be?

Line 2. (a) What does "tender sweet things" mean? (b) What does it make you think of?

Line 3. (a) What do you think of when you hear "tall fair ferns"? (b) What is the difference between these two kinds of ferns? (c) Can you find both kinds? (d) Where do they grow?

Line 4. What are gentians? (A picture of gentians may be found in *Autumn of All the Year Round*.)

Line 5. (a) What does "growing old" make you think of? (b) Who said this? (c) Why did they say it?

Line 6. What hint in "they sighed"?

Line 7. What do you think of when I say "the loving leaves"?

Line 8. (a) What two hints? (b) "Whispered low" makes you think of what?

Line 9. "Brave old trees" makes you think of what?

Line 10. Why did the leaves love the trees?

Lines 11, 12. (a) What hint about the trees? (b) What kind of trees do you think they are? (c) If an oak tree were a person, what kind of a person would it be?

Line 13. What does "floating" make you think of?

Line 14. What hint?

Line 15. (a) What does "frail" mean? (b) Does it make you think of anything? (c) What does "trembling" make you think of?

Line 16. Means what?

Line 17. (a) "Blue sky" makes you think of what? (b) What does "bare old trees" make you think of? (c) Why did the sky smile?

Line 18. (a) Whose bed? (b) What made the bed safe and warm? (c) What did the leaves say they must do? (d) How did they help? (e) Was it much to do? (f) Did it help much? (g) Any lesson for us?

STORY OF A BLACKBIRD

But summer lasts not always,
And the leaves they faded brown;
And when the breeze went over the trees,
They fluttered down and down.

The robin, and wren, and bluebird,
They sought a kindlier clime;
But the blackbird cried, in his foolish pride,
"I'll see my own good time!"

And whistled, whistled, and whistled,
Perhaps to hide his pain;
Until, one day, the air grew gray
With the slant of the dull, slow rain.

And stiffer winds at sunset
Began to beat and blow;
And next daylight the ground was white
With a good inch depth of snow.

And oh! for the foolish blackbird,
That hadn't a house for his head!
The bitter sleet began at his feet
And chilled and killed him dead!

— ALICE CARY.

STUDIES

- Line 1. What does summer make you think of?
Line 2. (a) What do "leaves," and "faded brown" make you think of? (b) What hint in these two lines?
Line 3. Of what do you think when you hear "breeze," and "over the trees"?
Line 4. (a) Means what? (b) "Fluttered" makes you think of what?
Lines 5 and 6. Mean what?
Lines 7 and 8. What does the blackbird think?
Line 9. What does "whistled" make you think of?
Line 10. (a) Why was he in pain? (b) What does "pain" make you think of? (c) Why did he whistle? (d) What can we learn from this?
Line 11. "The air grew gray," makes you think of what?
Line 12. What does "dull, slow rain" make you think of?
Line 13. "Sunset" makes you think of what?
Lines 13 and 14. Tell you what?
Line 15. (a) What does "daylight" make you think of? (b) "The ground was white," makes you think of what?
Line 16. Means what?
Lines 17 and 18. (a) What hint? (b) What should he have done?

THE APPLE OF CONTENTMENT

There was once a woman who had three daughters. The two oldest dressed in their Sunday clothes every day and sat doing nothing. Christine, the youngest, who was very pretty and who looked not at all like her

sisters or her mother, dressed in nothing but rags and had to drive the geese to the hills every morning and back at night. The first and second sisters had white bread, and butter, and as much milk as they could drink; but Christine had to eat cheese parings and a few bread crusts.

One morning as she went to the hills and worked on her knitting as she went along, just as she came to the bridge across the brook, there on an elder branch she saw hanging a little red cap with a little silver bell at the point of it. She looked at it a long time before taking it down, then she smoothed it out nicely and put it carefully into her pocket. She had gone but a few steps with her geese, when she heard a voice calling, "Christine! Christine!"

She turned and saw the queerest little man, with a great head covered with gray hair, and a very small body.

"What do you want?" she said.

"Oh! I only want my cap again, for without it I cannot go back to my home in the hill."

"But how did it come to be hanging from the bush?" said Christine.

"I was fishing, when a puff of wind came, and I hung it up there to dry. Now, will you please give it to me?"

"It's a pretty cap," said Christine. "How much will you give me for it?"

"I will gladly give you five dollars for it," said the little man.

"No, that is not enough — see, here is a little silver bell hanging from the top of it, too."

"Well," said the little man, "I will give you a hundred dollars for it."

"No," said Christine. "I don't care for money. What else will you give me?"

"See, Christine, I will give you this:" and he showed her something that looked like a little black bean.

"Yes; but what is it?"

"That," said the little man, "is a seed from the apple of contentment. Plant it, and a tree will grow from it, and on the tree an apple. Everybody that sees it will want it, but nobody can pick it but you. While you have the apple you will never want for food or clothes. And besides, as soon as you pick it, another as good will grow in its place. Now will you give me my cap?"

"Oh! yes," said Christine.

He put on the cap and instantly disappeared.

Christine took the seed home and planted it. The next morning when she opened her window, she saw a beautiful tree with a golden apple hanging on it. She picked it, and she thought she had never eaten anything so good before.

When her oldest sister came out she just stood and looked at the tree with its golden apple. By-and-by she began to want the apple. She reached and reached, she climbed and climbed, but she could not get it. Then she frowned, pouted, and stamped her feet.

Then the second sister came out, and she did just as the first had done. At last the mother came, and she also tried to pick the apple. But it was of no use. Christine had nothing to do but pick the apple whenever she wanted it.

One day the king came along, and seeing the golden apple, sent one of his servants to ask if he might buy it for a piece of gold. The mother said he might. She took the gold, and then told him to pick the apple. But he couldn't get it. He went and told the king that the woman had taken the money for the apple, but that he could not pick it, and told him how he had tried and what had happened. The king sent others, but none of them could pick it. Then he went himself, but he could do no more than the others had done. By this time the king was so anxious for the apple that he offered the woman a pot of gold for it if she would get it for him. But she said that she had tried and could not pick it herself. So the king had to ride home without so much as a smell of the apple.

After he had gone home, he could talk, and think, and dream of nothing but that beautiful golden apple; for the more he couldn't get it the more he wanted it. At last he grew very sad and sick, and then he sent for the wise man of his kingdom, and asked if there was any way of his getting the apple. The wise man said that the owner of the tree was the only one who could pick the apple.

So the king went back to the cottage and asked to whom the tree belonged. The woman said that it belonged to her eldest daughter. Then the king said that she must pick the apple for him. But the mother said: "She must not climb the tree before you. If you will return to your palace, I will send it to you in good time."

The king said, "Very well, but you must be very quick about it."

When the king had gone they sent for Christine and made her pick the apple. Then the eldest daughter wrapped it in a napkin and set off for the king's house.

When the king opened the napkin there was nothing in it but a stone. He jumped from his chair, stamped his foot, and asked what she meant by bringing him that instead of the apple. The poor girl burst into tears and the king told them to put her out of the palace.

Then he sent the steward to see if there was not another daughter. Then the mother said, "Yes, there is another daughter, and the tree really belongs to her. You go back home and she will bring it to you in a short time."

Then they sent for Christine again and made her pick the apple, and give it to the second daughter, who wrapped it in a napkin, and set out for the king's palace. But when the king opened the napkin there was nothing in it but a round lump of mud. Then he acted worse than before, and sent the girl home with some awful threats. She went home sobbing and trembling.

Then the king sent the steward to the cottage to see if there were not other daughters. The mother said, "Yes, there is another daughter, but she is very ugly and untidy and ill-tempered and fit for nothing but to tend geese." The steward said that she must come and try to pick the apple. So they sent for her. When she came the steward asked her if she could pick the apple. She reached up and picked it easily.

Then the steward said that she must carry it to the

king. So she slipped it into her pocket and went with the steward to the palace.

When they reached the palace everybody tittered and laughed at the ragged goose girl. But the steward did not care a bit. He took her right in before the king, and the king asked if she had brought the apple.

"Yes, here it is," said Christine, and she thrust her hand into her apron pocket and brought forth the very apple and gave it to the king. Then the king took a great bite of it, and as soon as he had tasted it, he said it was the most delicious thing he had ever had. Then he looked at Christine and thought that she was the most beautiful girl that he had ever seen. Then he asked Christine how she had ever got such a tree, and Christine told him all about it. So the king ordered that she should live in his palace, and that the tree should be brought and planted under her chamber window. As for Christine's rags, he minded them not at all, for he had eaten of the apple of contentment. And the king lived to be a very old man, and a great king, and was very happy, and everybody loved him, and when he died the people mourned for him a long time. And all this came about because he had eaten of the apple of contentment.

—Adapted from *Pepper and Salt*.

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THE ANT AND THE GRASSHOPPER

One warm summer day an ant was busy in the field gathering grains of wheat and corn for his winter food. A grasshopper saw him at work, and laughed at him for working so hard, when others were having a good time.

The ant said nothing. But when winter came and the ground was frozen the poor grasshopper was nearly dead with hunger, and came to the ant to beg something to eat. Then the ant said to him:—

“If you had worked when I did, instead of laughing at me, you would not now be in need of food.”

THE DOG AND HIS IMAGE

A dog, with a bit of meat in his mouth, was crossing a river. Looking down he saw his image in the water and thought it was another dog with a larger piece. He dropped what he had and jumped into the water after the other piece. So he lost both pieces—the one he had and the one he wanted.

THE FARMER AND THE STORK

A farmer set a net in his field to catch the cranes that were eating his grain. He caught the cranes and a stork that was with them. The stork was lame, and begged the farmer to let him go.

“I am not a crane,” he said. “I am a stork. I am a very good bird, and take care of my father and mother. Look at my skin,—it is not the color of the crane’s.”

The farmer said: “I do not know how that is. I caught you with the cranes, and with the cranes you must die.”

THE TORTOISE AND THE HARE

A hare once laughed and made fun of a tortoise. “How slow you are! How you creep along!” he said.

"Do I?" said the tortoise. "Try a race with me, and I will beat you."

"You only say that for fun," said the hare. "But come! I will race with you."

They asked the fox to show them where to start and how far to run.

The tortoise started at once and jogged straight on.

The hare knew he could reach the goal in two or three jumps, so he lay down and took a nap first. After a while he awoke, then ran as fast as he could; but when he reached the end, the tortoise sat waiting for him.

THE WOLF AND THE SHEPHERD

A wolf once walked behind a flock of sheep, and did them no harm. At first the shepherd thought him an enemy, and kept a close watch; but when the wolf made no attempt to hurt the sheep, the shepherd began to think he was as good as a watch-dog.

So one day when the shepherd went to the city, he left the sheep in care of the wolf. That was the chance the wolf had been waiting for. When the shepherd came back and saw the sheep scattered, and many of them gone, he said, "It serves me right."

THE ARAB AND HIS CAMEL

One very cold night, as an Arab sat in his tent, a camel pushed the flap of the tent aside and looked in.

"Please, master," he said, "let me put my head inside the tent, for it is cold outside."

"Certainly," said the Arab, cheerfully; so the camel stretched his head into the tent.

Presently the camel said, "If I might but warm my neck also."

"Put your neck in also," said the Arab.

Soon the camel, who had been looking all around the tent, said again: "It will take but a little more room if I put my fore legs inside. It is hard to stand this way."

The Arab moved a little, and said, "You may put your fore legs in also."

"May I not stand wholly inside?" asked the camel, finally.

"Yes, yes," said the Arab. "Come inside."

So the camel crowded into the tent.

They crowded each other very much; so presently the camel said, "I think you had better stand outside."

The Arab did not want to go, so the camel began to push him. Then the Arab made haste to get on the outside of the tent.

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